

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 804.

LONDON, SATURDAY, MARCH 25, 1843.

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THE one hundred and twenty engravings which illustrate the wanderings and discoveries of Mr. Stephens, explain, we apprehend, how it happened that Mr. Norman's ramble among the ruined cities of Yucatan [see *Athen.* Nos. 790-1] got the start in publication. Come when he will, however, Mr. Stephens, with his budget of "incidents," is sure to be welcome: and our readers will rejoice to hear, that his light heart, his love of adventure, and his graphic ease of style, have undergone little change, either from time or travel. Here, it is true, he is more matter-of-fact and methodical in his descriptions than on former occasions; but this was inevitable, seeing that he travelled with a specific object, and was neither to be turned aside to the right nor the left, by perils or difficulties—not to be baffled by the encroachments of vegetation, which, thick as the wood in the 'Sleeping Beauty,' shrouds the ruins he has so pleasantly laid open "to common day"—not to be beaten off by the assaults of mosquitos or guarapatas—nay, or even that worse enemy, Fever, which besets the remote fields where he laboured. Ruined cities were his first object: and adventures are but the episodes of his book. We must add, that the value of this, and of its illustrations, is enhanced by the melancholy fortune of the collection of antiquities, which, by the exertions of our author and Mr. Catherwood, was transferred to the United States, and which was there destroyed by conflagration.

Thus much premised, we have only to follow Mr. Stephens with as little digression as possible. The party, consisting of Mr. Stephens, Mr. Catherwood, and Dr. Cabot, who joined them as physician and naturalist, first touched at Merida. Merida was in high festival, for our travellers chanced to arrive there at the close of the *fête* of San Cristoval, when there is a general illumination: the church also, brilliantly illumined, was filled with a crowd of women, dressed in white and decorated with flowers; "rockets, fireworks, drums, and violins, all working away together on the steps," as the congregation streamed out;—and a gigantic illuminated cross, hung across a street, pointing the way, as it seemed, to some further devotional exercise. The crowd, however, stopped short of this holy symbol, and squeezed its way into a house: our curious author of course among the foremost:—

"On each side of the sala was a rude table, occupying its whole length, made of two rough boards, and supporting candles stuck in little tin receivers, about two feet apart. Along the tables were benches of the same rough materials, with men and women, whites, Mestizos, and Indians, all sitting together, as close as the solidity and resistance of human flesh would permit, and seemingly closer than was sufferable. Every person at the table had before him or her a paper about a foot square, covered with figures in rows, and a small pile of grains of corn, and by its side a thumping stick some eighteen inches long, and one in diameter; while, amid all the noise, hubbub, and confusion, the eyes of all at the tables were bent constantly upon the papers before them. In that hot place, they seemed like a host of necromancers and witches, some of the latter young and extremely pretty, practising the black art. By degrees we were passed out into the corridor, and here we were brought to a dead stand. Within arm's length was an imp of a boy, apparently the ringleader in this nocturnal orgy, who stood on a platform, rattling a bag of balls, and whose unintermitted screeching, singsong cries had throughout risen shrill and distinct above every other sound. At that moment the noise and uproar were carried to the highest. The whole house seemed rising against the boy, and he, single-handed, or rather

single-tongued, was doing battle with the whole, sending forth a clear stream of vocal power, which for a while bore its way triumphantly through the whole troubled waters, till, finding himself overpowered by the immense majority, with a tone that set the whole mass in a roar, and showed his democratic principles, he cried out, 'Vox populi est vox Dei!' and submitted. Along the corridor, and in the whole area of the patio, or courtyard, were tables, and benches, and papers, and grains of corn, and pon'rous sticks, the same as in the sala, and men and women sitting as close together. The passages were choked up, and over the heads of those sitting at the tables, all within reach were bending their eyes earnestly upon the mysterious papers. They were grayheads, boys and girls, and little children; fathers and mothers; husbands and wives; masters and servants; men high in office, muleteers, and bull-fighters; señoras and señoritas, with jewels around their necks and roses in their hair, and Indian women, worth only the slight covering they had on; beauty and deformity; the best and the vilest in Merida; perhaps, in all, two thousand persons; and this great multitude, many of whom we had seen but a few minutes before on their knees in the church, and among them the fair bevy of girls who had stood by us on the steps, were now assembled in a public gambling-house! a beautiful spectacle for a stranger the first night of his arrival in the capital!"

The next day Mr. Stephens witnessed a bull-fight, took part in the pleasures of the *paseo*, the Meridan Corso, and subsequently in a Meridan concert. For these our readers must consult his book. We, however, whose business it is to record the progress of Art and Science, prefer an account of the first operation for strabismus, performed at Merida, and of the introduction of the wonder-working Daguerrotype, a narrative almost as sprightly as Paul de Kock's imaginary chapter on that engine of modern sorcery in 'La Grande Ville de Paris':—

"Having made trials upon ourselves until we were tired of the subjects, and with satisfactory results, we considered ourselves sufficiently advanced to begin; and as we intended to practise for the love of the art, and not for lucre, we held that we had a right to select our subjects. Accordingly, we had but to signify our wishes, and the next morning put our house in order for the reception of our fair visitors. We cleared everything out of the hammock, took the washhand basin off the chair, and threw odds and ends into one corner; and as the sun was pouring its rays warmly and brightly into our door, it was farther lighted up by the entry of three young ladies, with their respective papas and mamas. We had great difficulty in finding them all seats, and were obliged to put the two mamas into the hammock together. The young ladies were dressed in their prettiest costume, with earrings and chains, and their hair adorned with flowers. All were pretty, and one was much more than pretty; not in the style of Spanish beauty, with dark eyes and hair, but a delicate and dangerous blonde, simple, natural, and unaffected, beautiful without knowing it, and really because she could not help it. Her name, too, was poetry itself. I am bound to single her out, for, late on the evening of our departure from Merida, she sent us a large cake, measuring about three feet in circumference by six inches deep, which, by-the-way, everything being packed up, I smothered into a pair of saddle-bags, and spoiled some of my scanty stock of wearing apparel. The ceremonies of the reception over, we made immediate preparations to begin. Much form and circumstance were necessary in settling preliminaries; and as we were in no hurry to get rid of our subjects, we had more formalities than usual to go through with. Our first subject was the lady of the poetical name. It was necessary to hold a consultation upon her costume, whether the colours were pretty and such as would be brought out well or not; whether a scarf around the neck was advisable; whether the hair was well arranged, the rose becoming, and in the best position; then to change it, and consider the effect of the change, and to say and do many other things which may suggest themselves to the reader's imagination, and all which gave rise to many profound remarks in regard to artistical effect,

and occupied much time. The lady being arrayed to the best advantage, it was necessary to seat her with reference to a right adjustment of light and shade; to examine carefully the falling of the light upon her face; then to consult whether it was better to take a front or a side view; to look at the face carefully in both positions; and, finally, it was necessary to secure the head in the right position; that it should be neither too high nor too low; too much on one side nor on the other; and as this required great nicety, it was sometimes actually indispensable to turn the beautiful little head with our own hands, which, however, was a very innocent way of turning a young lady's head. Next it was necessary to get the young lady into focus—that is, to get her into the box, which, in short, means, to get a reflection of her face on the glass in the camera obscura at that one particular point of view which presented it better than any other; and when this was obtained, the miniature likeness of the object was so faithfully reflected, that, as artists carried away by enthusiasm, we were obliged to call in the papas and mamas, who pronounced it beautiful—to which dictum we were in courtesy obliged to respond. The plate was now cleaned, put into the box, and the light shut off. Now came a trying time for the young lady. She must neither open her lips nor roll her eyes for one minute and thirty seconds by the watch. This eternity at length ended, and the plate was taken out. So far our course had been before the wind. Every new formality had but increased our importance in the eyes of our fair visitors and their respectable companions. Mr. Catherwood retired to the adjoining room to put the plate in the mercury bath, while we, not knowing what the result might be, a little fearful, and neither wishing to rob another of the honour he might be justly entitled to, nor to be dragged down by another's failure, thought best to have it distinctly understood that Mr. Catherwood was the maestro, and that we were merely amateurs. \* \* The result, however, was enough to induce us never again to adopt prudential measures, for the young lady's image was stamped upon the plate, and made a picture which enchanted her and satisfied the critical judgment of her friends and admirers. Our experiments upon the other ladies were equally successful, and the morning glided away in this pleasant occupation. We continued practising a few days longer; and as all our good results were extensively shown, and the poor ones we took care to keep out of sight, our reputation increased, and we had abundance of applications. \* \* There was one interesting incident connected with our short career of practice. Among the portraits put forth was one of a lady, which came to the knowledge of a gentleman particularly interested in the fair original. This gentleman had never taken any especial notice of us before, but now he called upon us, and very naturally the conversation turned upon that art of which we were then professors. The portrait of this lady was mentioned, and by the time he had finished his third straw cigar, he unburdened himself of the special object of his visit, which was to procure a portrait of her for himself. This seemed natural enough, and we assented, provided he would get her to sit; but he did not wish either her or her friends to know anything about it. This was a difficulty. It was not very easy to take it by stealth. However strong an impression a young lady may make by a glance upon some substances, she can do nothing upon a silver plate. Here she requires the aid of iodine, bromine, and mercury. But the young man was fertile in expedients. He said that we could easily make some excuse, promising her something more perfect, and in making two or three impressions, could slip one away for him. This was by no means a bad suggestion, at least, so far as he was concerned, but we had some qualms of conscience. While we were deliberating, a matter was introduced, which, perhaps, lay as near Doctor Cabot's heart as the young lady did that of our friend. That was a pointer or setter dog for hunting, of which the doctor was in great want. The gentleman said he had one—the only one in Merida—and he would give it for the portrait. It was rather an odd proposition, but to offer a dog for his mistress's portrait was very different from offering his mistress's portrait for a dog. It was clear that the young man was in a bad way; he would lay

down his life, give up smoking, part with his dog, or commit any other extravagance. The case was touching. The doctor was really interested; and, after all, what harm could it do? The doctor and I went to look at the dog, but it turned out to be a mere pup, entirely unbroken, and what the result might have been I do not know, but all further negotiations were broken off by the result of our out-of-door practice and disgust for the business."

We must now introduce the wonder-working Doctor:—

"Secluded as Merida is, and seldom visited by strangers, the fame of new discoveries in science is slow in reaching it, and the new operation of Mons. Guerin for the cure of strabismus had not been heard of. In private intercourse we had spoken of this operation, and, in order to make it known, and extend its benefits, Doctor Cabot had offered to perform it in Merida. \* \* But no one cared to be the first, and as the doctor had no sample of his skill with him, no subject offered. We had fixed the day for our departure, and the evening but one before, a direct overture was made to the Doctor to perform the operation. \* \* At ten o'clock the doctor's subject made his appearance. He was the son of a widow lady of very respectable family, about fourteen years old, but small of stature, and presenting, even to the most casual glance, the stamp of a little gentleman. He had large black eyes, but, unluckily, their expression was very much injured by an inward squint. With the light heart of boyhood, however, he seemed indifferent to his personal appearance, and came, as he said, because his mother told him to do so. His handsome person, and modest and engaging manners, gave us immediately a strong interest in his favour. He was accompanied by the gentleman who had spoken of bringing him, Dr. Bado, a Guatemalan, educated in Paris, the oldest and principal physician of Merida, and by several friends of the family, whom we did not know. Preparations were commenced immediately. The first movement was to bring out a long table near the window, and then to spread upon it a mattress and pillow, and upon these to spread the boy. Until the actual moment of operating, the precise character of this new business had not presented itself to my mind, and altogether it opened by no means so favourably as Daguerreotype practice. Not aiming to be technical, but desiring to give the reader the benefit of such scraps of learning as I pick up in my travels, modern science has discovered that the eye is retained in its orbit by six muscles, which pull it up and down, inward and outward, and that the undue contraction of either of these muscles, produces that obliquity called squinting, which was once supposed to proceed from convulsions in childhood, or other unknown causes. The cure discovered is the cutting of the contracted muscle, by means of which the eye falls immediately into its proper place. This muscle lies under the surface; and, as it is necessary to pass through the membrane of the eye, the cutting cannot be done with a broadaxe or a hand-saw. In fact it requires a knowledge of the anatomy of the eye, manual dexterity, fine instruments, and Mr. Catherwood and myself for assistants. Our patient remained perfectly quiet, with his little hands folded across his breast; but while the knife was cutting through the muscle, he gave one groan, so piteous and heart-rending, that it sent into the next room all who were not immediately engaged. But before the sound of the groan had died away, the operation was over, and the boy rose with his eye bleeding, but perfectly straight. A bandage was tied over it, and with a few directions for its treatment, amid the congratulations and praises of all present, and wearing the same smile with which he had entered, the little fellow walked off to his mother. The news of this wonder spread rapidly, and before night Dr. Cabot had numerous and pressing applications, among which was one from a gentleman whom we were all desirous to oblige, and who had this defect in both eyes. On his account we determined to postpone our departure another day; and in furtherance of his original purpose, Dr. Cabot mentioned that he would perform the operation upon all who chose to offer. We certainly took no trouble to spread this notice, but the next morning, when we returned from breakfast, there was a gathering of squint-eyed boys around the door, who, with their friends and backers, made a

formidable appearance, and almost obstructed our entrance. As soon as the door opened there was a rush inside; and as some of these slanting eyes might not be able to distinguish between meum and tuum, we were obliged to help their proprietors out into the street again. At ten o'clock the big table was drawn up to the window, and the mattress and pillow were spread upon it. \* \* The first who presented himself, was a stout lad about nineteen or twenty, whom we had never seen or heard of before. Who he was, or where he came from, we did not know, but he was a bisco of the worst kind, and seemed able-bodied enough to undergo anything in the way of surgery. As soon as the doctor began to cut the muscle, however, our strapping patient gave signs of restlessness, and all at once, with an actual bellow, he jerked his head on one side, carried away the doctor's hook, and shut his eye upon it with a sort of lockjaw grip, as if determined it should never be drawn out. How my hook got out I have no idea, fortunately the doctor let his go, or the lad's eye would have been scratched out. As it was, there he sat with the bandage slipped above one eye, and the other closed upon the hook, the handle of which stood out straight. Probably at that moment he would have been willing to sacrifice pride of personal appearance, keep his squint, and go through life with his eye shut, the hook in it, and the handle sticking out; but the instrument was too valuable to be lost. And it was interesting and instructive to notice the difference between the equanimity of one who had a hook in his eye, and that of lookers-on who had not. All the spectators upbraided him with his cowardice and want of heart, and after a round of reproach to which he could make no answer, he opened his eye and let out the hook. But he made a bad business of it. A few seconds longer, and the operation would have been completed. As it was, the whole work had to be repeated. \* \* The room was now full of people, and being already disgusted with the practice of surgery, I sincerely hoped that this exhibition would cure all others of a wish to undergo the operation, but a little Mestizo boy, about ten years old, who had been present all the time, crept through the crowd, and reaching the table, squinted up at us without speaking, his criss-cross expression telling us very plainly what he wanted. He had on the usual Mestizo dress of cotton shirt and drawers and straw hat, and seemed so young, simple, and innocent, that we did not consider him capable of judging for himself. We told him he must not be operated on, but he answered, in a decided though modest tone, 'Yo quiero, yo quiero,' 'I wish it, I wish it.' We inquired if there was any one present who had any authority over him, and a man whom we had not noticed before, dressed like him, in shirt and drawers, stepped forward, and said he was the boy's father; he had brought him there himself on purpose, and begged Doctor Cabot to proceed. By his father's directions, the little fellow attempted to climb up on the table, but his legs were too short, and he had to be lifted up. His eye was bandaged, and his head placed upon the pillow. He folded his hands across his breast, turned his eye, did in all things exactly as he was directed, and in half a minute the operation was finished. I do not believe that he changed his position a hair's breadth, or moved a muscle. It was an extraordinary instance of fortitude. The spectators were all admiration, and amid universal congratulation, he was lifted from the table, his eye bound up, and without a word, but with the spirit of a little hero, he took his father's hand and went away."

Other operations were performed, and with like success: and these occupations, alternated with the study of the ancient history of Yucatan, filled a few days benevolently and profitably; but the encampment at Merida must needs at last be broken up, and after many leave-takings, and a positive refusal on the part of the landlord to receive rent, the luggage was sent forward on the backs of mules and Indians, and the three rode forth, on the 12th of November (1841?) under the best of auspices, the country being now at peace, and no danger to be apprehended from robbers.

Halting successively at Tekoh, an Indian village, with a large church and a convent,

where a hospitable and intelligent Cura gave the party welcome assistance, and at Telchaquillo, the first resting-place of any antiquarian consequence, was the hacienda of San Joaquin, on which stand the ruins of Mayapan. Ere reaching this, Mr. Stephens turned aside to examine an immense fossil cave, discovered, so runs the account, by the major-domo of the hacienda, while pursuing some robbers, who had stolen a bull. But our traveller could not delay his visit to Mayapan, having already been beckoned thither (figuratively to speak) by a great mound, sixty feet high and one hundred feet square at the base, which he had seen from the tower of the church of Tekoh. He conceives himself to be the first person who had disturbed the forest round these ruins: as was in some sort proved by the plenteousness of the sculptured stones strewn about the base of the mound and among the woods; remains of kindred statues to those which Bernal Dias found on the coast. Mayapan contains too, a senote, or underground reservoir of water, which was to be explored; and a strange round tower on the summit of a mound, the interior walls of which are covered with stucco, and display the traces of red, yellow, blue, and white paint. Concluding the narrative of his interesting researches in the old style:—

"The interest of our day at Mayapan," says Mr. Stephens, "came near being marred by an unlucky accident. Just as we were leaving the ruins a messenger came to inform us that one of our pistols had shot an Indian. These pistols had never shewn any particular antipathy to Indians, and had never shot one before; but, hurrying back to the hacienda, we found the poor fellow with two of his fingers nearly shot off. The ball had passed through his shirt, making two holes in it, fortunately without hitting his body. The Indians said that the pistol had gone off of itself while they were only looking at it. We felt sure that this was not exactly the case, knowing that pistols are not free agents, and laid the blame upon them; but it was a great satisfaction that the accident was no worse, and also that Doctor Cabot was at hand to dress the wound. The Indian seemed to think less of it than we did."

The next field of discovery was among the ruins of Uxmal: where the party fairly established itself for a considerable period. Mr. Stephens, in arranging his plans, had counted upon escaping the rains which make such places of abode dangerously pestilential—but this year, unluckily, the dry season had not, as usual, set in with November; the exhalations from the *aguadas* and tanks of water were oppressive; and the grand apartments of the Casa del Gobernador damp to the agree point. Yet in these the party was to sojourn. A fire, of course, was the first thing needful: but, with all his boasted resources, fire is not always a servant within command of civilized man. The leaves and brushwood collected by our travellers, caught fire and blazed, but then went out—a squib, even, failed to do the required feat. At last, all "scraps of paper, and other availables" being entirely exhausted, it occurred to the party to call in the savage science of an Indian boy, whom they had engaged to clear an opening on their threshold by his machete:—

"We intimated to him by signs that we wanted a fire, and, without paying any respect to what we had done, he began in his own way, with a scrap of cotton, which he picked up from the ground, and, lighting it, blew it gently in his folded hands till it was all ignited. He then laid it on the floor, and, throwing aside all the material we had been using, looked around carefully, and gathered up some little sticks, not larger than matches, which he laid against the ignited cotton, with one point on the ground and the other touching the fire. Then kneeling down, he encircled the nascent fire with his two hands, and blew gently on it, with his mouth so close as almost to touch it. A slight smoke rose above the palms of his hands, and in a few minutes he stopped blowing.



Placing the little sticks carefully together, so that all their points touched the fire, he went about picking up others a little larger than the first, and laying them in order one by one. With the circumference of his hands a little extended, he again began blowing gently; the smoke rose a little stronger than before. From time to time he gently changed the position of the sticks, and resumed his blowing. At length he stopped, but whether in despair or satisfied with the result seemed doubtful. He had a few little sticks with a languishing fire at one end, which might be extinguished by dropping a few tears over it. We had not only gone beyond this, but had raised a large flame, which had afterward died away. Still there was a steadiness, an assurance in his manner that seemed to say he knew what he was about. At all events, we had nothing to do but watch him. Making a collection of larger sticks, and again arranging them in the same way as before, taking care not to put them so close together as to smother the fire, with a circumference too large for the space of his hands, but of materials so light as easily to be thrown into confusion, he again commenced blowing, so gently as not to disturb a single stick, and yet to the full power that the arrangement would bear. The wood seemed to feel the influence of his cherishing care, and a full body of smoke rose up to gladden us, and bring tears into his eyes. With the same imperturbable industry, unconscious of our admiration, he went on again, having now got up to sticks as large as the finger. These he coaxed along with many tears, and at the next size he saved his own wind and used his petata, or straw hat. A gentle blaze rose in the whole centre of the pile; still he coaxed it along, and by degrees brought on sticks as large as his arm, which by a gentle waving of his hat, in a few minutes were all ignited. Our uncertainty was at an end. The whole pile was in a blaze, and all four of us went busily to work gathering fuel."

It cost the party no less trouble to dispose of the plague of mosquitos; but fire and rest were at last secured; the next thing was food; and after considerable difficulty, a staid Indian woman, aged fifty or thereabouts, named Chaipa Chi, was engaged and set to work:—

"The first essay of Chaipa Chi was in boiling eggs, which, according to the custom of the country, she boiled para beber, or to drink; that is, by breaking a small hole in the shell, into which a stick is inserted to mix together the white and yolk; the egg is to be disposed of through this hole in the primitive way which nature indicates to the new-born babe. This did not suit us, and we wished the process of cooking to be continued a little longer, but Chaipa Chi was impetuous to hints or signs. We were obliged to stand over her, and, but for the name of the thing, we might as well have cooked them ourselves."

Having thus seen our party decently settled, we shall spare our readers anything like a detailed journal of their proceedings among the ruins of Uxmal—seeing that at every step and stone Mr. Stephens refers to the minute and elaborate illustrations after drawings by Mr. Catherwood. The following discovery, however, though comparatively unimportant, has a touch of the picturesque in it, not to be resisted:—

"In working out the plan on the spot, it was found that the back wall, throughout its whole length of two hundred and seventy feet, was nine feet thick, which was nearly equal to the width of the front apartment. Such thickness was not necessary for the support of the building, and, supposing it might contain some hidden passages, we determined to make a breach through the wall, and to do this in the centre apartment. I must confess that I felt some repugnance to this work of demolition, but one stone had already been picked out by an Indian to serve for mashing maize upon; and as this was likely to be done at any time when another might be wanted, I got over my scruples. Over the cavity left in the mortar by the removal of the stone were two conspicuous marks, which afterward stared us in the face in all the ruined buildings of the country. They were the prints of a red hand with the thumb and fingers extended, not drawn or painted, but stamped by the living hand, the pressure of the palm upon the stone. He who made it had stood before it alive

as we did, and pressed his hand, moistened with red paint, hard against the stone. The seams and creases of the palm were clear and distinct in the impression. There was something lifelike about it that waked exciting thoughts, and almost presented the images of the departed inhabitants hovering about the building. And there was one striking feature about these hands; they were exceedingly small. Either of our own spread over and completely hid them; and this was interesting from the fact that we had ourselves remarked, and heard remarked by others, the smallness of the hands and feet as a striking feature in the physical conformation of the Indians at the present day."

By a communication from Mr. Schoolcraft, whose familiarity with the usages of the North American Indians is well known, we find that "the figure of the human hand is used" by the northern aborigines "to denote supplication to the Deity or Great Spirit, and stands in the system of picture writing as the symbol for strength, power, or mastery thus derived"—further, that the "use of the hand is not confined to a single tribe or people." There is food for famous antiquarian speculation, our author obviously thinks, in this coincidence.

An excavation attempted, at Uxmal, by Mr. Stephens was not successful; however, he resolved upon removing thence the richly carved beam of sapote wood, which he had admired so much on his former visit. The removal was easily accomplished; but the relic, as we have already mentioned, was destroyed, by an accidental fire, after its arrival in the United States. A rude circular mound, which was broken into, at the instance of Cura Carillo, yielded a curious double-headed idol, in the form of a cat or lynx; but this was too heavy to be removed.

Having fairly started Mr. Catherwood with his daguerreotype and a cohort of Indians to clear away brush and bush, at his bidding, our lively author started for the fair of Jalacho. Here he found religious ceremonies and gambling-tables side by side, as he had done at Merida, with the never-failing *dessert* of a bull-fight:—

"This over, there was an interval for business, and particularly for visiting the horse-market, or rather a particular section to which dealers sent their horses to be exhibited. I was more interested in this than any other branch of commerce carried on at the fair, as I wished to purchase horses for our journey. There were plenty of them, though, as in all other sections of the country, but few fine ones. Prices varied from ten dollars to two hundred, the value depending, not upon bone, blood, or muscle, but upon training and paces. The young hacienda horses, with nothing but the trot, or trotones, as they were called, were worth from ten dollars to twenty-five, but as they excelled in pace or easiness of movement their value increased. No one pretends to ride a trotting horse in Yucatan, for he who does labours under the imputation of not being able to purchase a pacer. The finest horses in the country in appearance are those imported; but the Yucatan horses, though small, are remarkably hardy, require no care, and endure an extraordinary degree of fatigue. Night came on, and the plaza was alive with people and brilliant with lights. On one side, opposite the church, along the corridors of the houses and in front of them, were rows of tables, with cards and dice, which were very soon crowded with players, whites and Mestizoes; but the great scene of attraction was the gathering of Indians in the centre of the plaza. It was the hour of supper, and the small merchants had abundant custom for their eatables. Turkeys which had stood tied by one leg all day, inviting people to come and eat them, were now ready, of which for a medio two men had a libera allowance; and I remarked, what I had heard of, but had not seen before, that grains of cacao circulated among the Indians as money. Every merchant or vendor of eatables, the most of whom were women, had on the table a pile of these grains, which they were constantly counting and exchanging with the Indians. There is no copper money in Yucatan, nor any coin whatever under a medio, or six and a

quarter cents, and this deficiency is supplied by these grains of cacao. The medio is divided into twenty parts, generally of five grains each, but the number is increased or decreased according to the quantity of the article in the market, and its real value. As the earnings of the Indians are small, and the articles they purchase are the mere necessities of life, which are very cheap, these grains of cacao, or fractional parts of a medio, are the coin in most common use among them."

From these pleasures, Mr. Stephens was presently lured away by an invitation to examine some antiquities on the estate of a certain Don Simon not far from Jalacho. These consisted of gigantic blocks which reminded our author of the Copan monuments, but were not, like them, ornamented with carving. The woods and the farms, indeed, seem absolutely sown with the remains of cities and mounds. At another of the stations, which detained our author on his return to the Casa del Gobernador and Chaipa Chi's *tortillas*, he found an arch, plastered and painted in red, green, yellow and blue: the colours quite fresh. But the most eminent and curious "lion" of this strange district is the cave of Maycanú. Many of the other antiquities, described by our tourist, are hardly known in their immediate neighbourhood—the forest year by year enveloping them, as it were, with shadow and secrecy; but the cave in question—called by the Indians Satun Sat, and by Spaniards El Laberinto—has a "marvellous and mystical reputation:" no one seemed willing to enter it, and it had never been fully explored:—

"Several persons had penetrated to some distance with a string held outside, but had turned back, and the universal belief was, that it contained passages without number and without end. \* \* My retinue consisted of eight men, who considered themselves in my employ, besides three or four supernumeraries, and altogether formed a crowd around the door. Except the mayoral of Uxmal, I had never seen one of them before, and as I considered it important to have a reliable man outside, I stationed him at the door with a ball of twine. I tied one end round my left wrist, and told one of the men to light a torch and follow me, but he refused absolutely, and all the rest, one after the other, did the same. \* \* I entered with a candle in one hand and a pistol in the other. The entrance faces the west. The mouth was filled up with rubbish, scrambling over which, I stood in a narrow passage or gallery, constructed, like all the apartments above ground, with smooth walls and triangular arched ceiling. This passage was about four feet wide, and seven feet high to the top of the arch. It ran due east, and at the distance of six or eight yards opened into another, or rather was stopped by another crossing it, and running north and south. I took first that on the right hand, running south. At the distance of a few yards, on the right side of the wall, I found a door filled up, and at the distance of thirty-five feet the passage ended, and a door opened at right angles on the left into another gallery running due east. Following this, at the distance of thirteen feet I found another gallery on the left, running north, and beyond it, at the end, still another, also on the left, and running north, four yards long, and then walled up, with only an opening in it about a foot square. Turning back, I entered the gallery which I had passed, and which ran north eight or ten yards; at the end was a doorway on the right, opening into a gallery that ran east. At the end of this were six steps, each one foot high and two wide, leading to another gallery, which ran north twelve yards. At the end there came another gallery on the left, which ran west ten yards, and at the end of this another on the right, running north about sixty feet. This passage was walled up at the north end, and at the distance of five yards from this end another doorway led into a passage running to the east. At the distance of four yards a gallery crossed this at right angles, running north and south, forty-five feet long, and walled up at both ends; and three or four yards farther on another gallery crossed it, also running north and south. This last was walled up at the south, and on the north led to still another gallery,



which ran east three yards long. This was stopped by another gallery crossing it, running to the south three yards, when it was walled up, and to the north eight yards, when it turned to the west. \* \* I was not entirely free from the apprehension of starting some wild animal, and moved slowly and very cautiously. In the mean time, in turning the corners, my twine would be entangled, and the Indians, moved by the probability of getting no pay, entered to clear it, and by degrees all came up with me in a body. I got a glimpse of their torches behind me just as I was turning into a new passage, and at the moment I was startled by a noise which sent me back rather quickly, and completely routed them. It proceeded from a rushing of bats, and, having a sort of horror of these beastly birds, this was an ugly place to meet them in, for the passage was so low, and there was so little room for a flight over head, that in walking upright there was great danger of their striking the face. It was necessary to move with the head bent down, and protecting the lights from the flapping of their wings. Nevertheless, every step was exciting, and called up recollections of the Pyramids and tombs of Egypt, and I could not but believe that these dark and intricate passages would introduce me to some large saloon, or perhaps some royal sepulchre. Belzoni, and the tomb of Cephrens and its alabaster sarcophagus, were floating through my brain, when all at once I found the passage choked up and effectually stopped. The ceiling had fallen in, crushed by a great mass of superincumbent earth, and farther progress was utterly impossible."

On issuing forth from his disappointing quest, Mr. Stephens, for the first time, perceived that this redoubtable labyrinth was not a maze hewn out in a hill side, but built up in a mound; and thence arose the idea, so tempting to curiosity and enterprise like his, that all the widely-spread and gigantic masses of masonry, which form so magnificent a feature in the antiquities of Central America, may possibly contain secret passages and chambers, waiting the patient labour of some Belzoni to break in and disinter the secret of these structures. In pursuance of this idea, on his return to Uxmal, Mr. Stephens set himself to explore several circular holes opening at different places in the ground. These proved to belong, chimneywise, to small ovens, cisterns, or, what Mr. Stephens thinks more probable still, repositories of grain. In one of them he found a vase of terra cotta, standing on three feet, and coated with enamel, and this was all. Meanwhile, the 'incidents' of antiquarian research at Uxmal were diversified by the maize harvest, and the benevolent deeds of Dr. Cabot, who operated upon some of the Indians needing surgical assistance. These poor people possess the patience of a gentle but somewhat phlegmatic submissiveness. Mr. Stephens witnessed the funeral of an Indian woman, at which her husband officiated as sexton and undertaker without showing any of the emotions that usually belong to a chief mourner. A visit from the Cura Carillo, the padre of Ticul, was an agreeable passage; the more so, as he arrived at the time when our author was "down" with the fever, which, at last, made its mischievous rounds among the party of discoverers. The Cura insisted upon carrying Mr. Stephens back to his own convent to be nursed. In another day or two arrived Dr. Cabot, who was also disabled, and Albino, the travellers' head man. The Cura physicked them by a very simple nostrum—"a decoction of the rind of the sour orange, flavoured with cinnamon and lemon juice," to be administered every two hours. This carried off the fever; but his wisdom could not save the Cura himself, who was subsequently and severely visited by the same scourge.

By way of beguiling the first days of convalescence, and encouraged by the sight of a richly ornamented vase, which was "loaned" him to make a drawing from, Mr. Stephens undertook an excavation at Ticul. After six hours of hard

work among the ruins, a skeleton was found in a sitting posture, to the consternation of the assistants.

"The Indians were excited, and conversed in low tones. The cura interpreted what they said; and the burden of it was, 'They are the bones of our kinsman,' and 'What will our kinsman say at our dragging forth his bones?' But for the cura they would have covered them up and left the sepulchre. In collecting the bones, one of the Indians picked up a small white object, which would have escaped any but an Indian's eye. It was made of deer's horn, about two inches long, sharp at the point, with an eye at the other end. They all called it a needle, and the reason of their immediate and unhesitating opinion was the fact that the Indians of the present day use needles of the same material, two of which the cura procured for me on our return to the convent. One of the Indians, who had acquired some confidence by gossiping with the cura, jocosely said that the skeleton was either that of a woman or a tailor."

Not far from the skeleton, in the same sepulchre, a vase of rude pottery was discovered, "resembling very much the *cantaro* used by the Indians—a water jar." Both were carried away by Mr. Stephens, to the great dismay of the simple people who had found them; and who attributed the fever which, as we have said, shortly after overtook the Cura of Ticul, to this sacrilegious transaction. In a few days our traveller was enabled to return to Uxmal, where, to his great comfort, he found Mr. Catherwood still industriously at work, and as yet unvisited by the epidemic. But at last the artist also, stout as he had proved himself, was prostrated by illness; and the end was, that the encampment in the Casa was broken up, Chaipa Chi paid off, (poor woman, she only lived a month after the departure of the Americans!) and the party moved off in search of fresh antiquities:—

"As we descended the steps, Mr. C. suggested that it was New-year's day. It was the first time this fact had presented itself; it called up scenes strikingly contrasted with our own miserable condition, and for the moment we would have been glad to be at home. Our cochés were in readiness at the foot of the terrace, and we crawled in; the Indians raised us upon their shoulders, and we were in motion from Uxmal."

The next city "tapped"—to use Horace Walpole's word—by our discoverers, was Mohpat, with an array of terraces, mounds, monuments, and sculptures, accurately described by Mr. Stephens. Thence the party moved on to Kabah, which offered a field for the daguerrotype little less extensive than Uxmal. One building, indeed, seems to surpass, in barbaric richness of ornament, all others in the district. A portion of a façade, delineated by Mr. Catherwood (and the Sun), presents two stories, each containing three rows of gigantic masks wearing the hideous semblance of human faces—every inch of which is *tattooed* with rings, foliage, serpents, &c. These "stories" are divided by mathematical borders, alternated with the endless Grecian volute. Kabah, too, yielded another enormous carved beam of sapote wood. But to diversify this *catalogue raisonné*, we will give Mr. Stephens's description of certain relics, a trifle less antique, which he came upon in the village of Nohcuhab. Here not only is the church wall battlemented with rows of skulls, but the whole building is decorated with the same grisly ornament:—

"The floor of the church was interspersed with long patches of cement, which covered graves, and near one of the altars was a box with a glass case, within which were the bones of a woman, the wife of a lively old gentleman whom we were in the habit of seeing every day. They were clean and bright, as if polished, with the skull and cross-bones in front, the legs and arms laid on the bottom, and the ribs disposed regularly in order, one above the other, as in life, having been so arranged by the

husband himself; a strange attention, as it seemed, to a deceased wife. At the side of the case was a black board, containing a poetical inscription (in Spanish). \* \* The widowed husband wrote several stanzas more, but could not get them on the black board; and made copies for private distribution, one of which is in my hands. Near this were the bones of a brother of our friend the cura of Ticul and those of a child, and in the choir of the church, in the embrasure of a large window, were rows of skulls, all labelled on the forehead, and containing startling inscriptions. I took up one, and staring me in the face were the words, 'Soy Pedro Moreno: un Ave Maria y un Padre nuestro por Dios, hermano.' 'I am Peter Moreno: an Ave Maria and Paternoster for God's sake, brother.' Another said, 'I am Apolono Balche: a Paternoster and an Ave Maria for God's sake, brother.' This was an old school-master of the padrecito, who had died but two years before. The padrecito handed me another, which said, 'I am Bartola Arana: a Paternoster, &c. This was the skull of a Spanish lady whom he had known, young and beautiful, but it could not be distinguished from that of the oldest and ugliest Indian woman. 'I am Anizetta Bib,' was that of a pretty young Indian girl whom he had married, and who died but a year afterward. I took them all up one by one; the padrecito knew them all; one was young, another old; one rich, another poor; one ugly, and another beautiful; but here they were all alike. Every skull bore the name of its owner, and all begged a prayer. One said, 'I am Richard Joseph de la Merced Truxequé and Arana, who died the twentieth of April of the year 1838, I am enjoying the kingdom of God for ever.' This was the skull of a child, which, dying without sin, had ascended to heaven, and needed not the prayers of man. In one corner was a mourning box, painted black, with a white border, containing the skull of an uncle of the padrecito. On it was written in Spanish, 'In this box is enclosed the skull of Friar Vicente Ortiqon, who died in the village of Culul in the year 1820. I beseech thee, pious and charitable reader, to intercede with God for his soul, repeating an Ave Maria and a Paternoster, that he may be released from purgatory, if he should be there, and may go to enjoy the kingdom of heaven. Whoever the reader may be, God will reward his charity. 26th of July, 1837.' The writing bore the name of Juana Hernandez, the mother of the deceased, an old lady then living in the house of the mother of the padrecito."

Our notice of this work has run to an unusual length; but we hope to be the first, as with Mr. Norman's visit to these interesting ruins, to introduce it to the English public.

#### *The Rise, Progress, and Present State of the Mormons; to which is appended, an Analysis of the Book of Mormon. By H. Caswall, M.A. Rivingtons.*

We were the first to give a detailed account of the impudent imposture of which the present volume is a history [*Athenæum*, No. 701], and our report may be taken as a sufficient analysis of the work before us. It is right, however, to say that Mr. Caswall is a Missouri man, and Professor of Divinity in the Kemper College of that State. These facts may render it necessary to take, *cum grano salis*, so much of his story as depends upon general colouring. We need have little doubt that the conduct of the miserable fanatics was stupid enough, and as ferocious as stupidity commonly is; but in summing up the "great account" 'twixt me and vengeance, in striking a balance between fanatical aggression and mob re-action, it is right to remember the relation of the historian to the contending parties. We do not, in so saying, intend to infer that the facts of Mr. Caswall's statement are either knowingly or unknowingly distorted; for, judging by a general acquaintance with human nature, there is nothing in his story that outrages probability: and of local matters we cannot be supposed to know much. But there is a tone of—honest indignation shall we call it

—or of sectarian vehemence about the narrative, that casts an air of suspicion on what may be, after all, a tolerably accurate statement.

The position of the Professor, nevertheless, may be fairly supposed to have some positive relation with a proposition which is brought prominently forward; namely, that the rapid propagation of this strange delusion amidst all the light of the nineteenth century, should be attributed to the absence of any "influential church strongly controlling public opinion." What is here meant by an influential church is not left in ambiguity. Episcopacy, says our author, "is unknown in America except in name. The colonists applied for an American bishop, and the mother country declined granting the request." "There was no visible centre of unity; there were no means for the ready removal of abuses; each clergyman acted for himself." After the revolution, the American government had not the power to set up any national form of religious doctrine and worship; and the people came to the conclusion that "any legislation by which Christianity should be distinguished from Mahometism, Paganism, or infidelity, would be contrary to the first principles of American liberty." Bating the unfair innuendo concealed in the last sentence, which, however, falsifies the whole, there is such a portion of truth in the argument as suffices for a one-sided view of the question. It is substantially untrue that American institutions are a correct exponent of the religious earnestness of the people; and the author himself admits that the great source of the popularity enjoyed by the new doctrine, such as it was, rested directly on its being founded on Bible doctrines; and he further allows that it spread here in England, in spite of the most florid church establishment that the world knows. No one will deny that a perfect church, administered by perfect men, would hold a very potent control over the minds of its followers, and prevent gross absurdity from prevailing among a people. But men are not perfect. A comparison, if any be necessary, should not be made between fanaticism and a church acting under a powerful combination of checks, but between fanaticism and the utter prostration of mind, and political slavery, that have prevailed where one church has ruled exclusive and supreme.

This is, however, a question foreign to our pages: what concerns us is, that the advancement of a *non causa* operates to put out of sight the *causa vera*, which is imperfect popular education,—in the remoter parts of the United States an inevitable result of a dispersed population, and at home, a consequence of the utter confusion and ignorance prevailing concerning what education should be. By education our readers know that we do not mean mere parrot work, mere elementary instruction in reading and writing; but education that not only teaches men to think for themselves, but encourages them to do so;—an education which brings a man acquainted with his own nature, wants, and powers, and teaches him to judge of all things on sound principles.

We may freely admit to Mr. Caswall that Mormonism has prevailed chiefly among those sects which were best prepared for its reception, by the entertainment of congenial absurdities; though numerous examples of an opposite description are not wanting. But poverty is not altogether without its influence in multiplying those sects. Hard fare in this world disposes men to seek compensation in a fanatical excitement respecting the other. Many of the English converts were from a class already flying from pressure at home to the wilds of America; and their spiritual and bodily wants

centred in the same point. The rich proportionately escape fanaticism, because they have present interests to occupy their thoughts; and minds well stored with information cannot readily fall into that exclusive indulgence in one train of thoughts, which constitutes the fanatical monomania. The general fund of information which is called the common sense of the nation, (of which the poor partake as little as of its pecuniary capital,) is a powerful protector.

#### *Memoirs and Correspondence of Francis Horner, M.P.*

[Second Notice.]

A modern German writer asserts that the future historians of England will find the best materials for an account of the Regency in political squibs and caricatures. Croker's 'Whig Guide,' Moore's 'Twopenny Post-bag,' and 'Satirical Odes,' the unacknowledged sportive effusions of Canning, and other statesmen, afforded some relief to a period distinguished above most others for the dulness both of ministry and parliament. In turning over Mr. Horner's correspondence, the gloomy view which we find him entertaining of the state of the government and the country, is relieved by our recollections of many a clever parody and witty epigram; and we cannot discuss so grave a question as the constitutional powers of a regent, without remembering the description which the Prince is represented as giving of his position in the parody on his letter to the Duke of York:—

A strait waistcoat on him, and restrictions on me,  
A more limited monarchy could not well be.

Horner and many other constitutional lawyers were surprised and vexed at the part which Lord Erskine took on this great question, and he relates an anecdote which shows that the Prince was not satisfied with the conduct of the ex-Chancellor:—

"The story you heard of Lord Erskine and the Prince had some foundation; but was exaggerated, and the scene was mislaid. There was some argument between them about privilege, at a dinner at the Foundling Hospital, which was magnified by Erskine's enemies into a sharp and angry dispute. But I understand it was at a private dinner that the retort you allude to was made by the Prince, who, when Erskine said the principles he maintained were those which had seated H.R.H.'s family on the throne, said they were principles which would unseat any family from any throne. I have no idea that there is any serious displeasure felt by the Prince against Erskine on this account; though Erskine has not left it to this day for him to prove, that rather than yield his public opinions, he is ready to encounter that displeasure. His opinions upon this occasion are, I think, quite erroneous; his prejudices as a lawyer, perhaps an itch for popular favour, perhaps, too, a dislike of the House of Commons, all conspire to lead him wrong. The House of Commons was not his theatre of glory; he was perpetually losing there the fame he won in Westminster Hall."

The interest of the Regency question has long since passed away; not so that of parliamentary privilege, which at this moment is again placed in issue. In Horner's time, the question was raised by the actions which Sir Francis Burdett brought against the officers of the House of Commons for false imprisonment. Mr. Horner's sketch of the patriotic baronet unites the vividness of cotemporary writing with the sober judgment of history:—

"What a curious scene was exhibited last week in this city; and what would John Wilkes or Cardinal de Retz have said to such a false step as Burdett has made, in failing to appear in the procession prepared for him. He has acted in that a more temperate and peaceable part than I had previously given him credit for; but it is manifest that his conduct is inconsistent with itself, that all he had done before required him to go on, and that he had advanced too far in the popular race to turn back. His popularity is accordingly very much impaired. The agitators and despe-

rate spirits have had it proved to them, that he is not a leader for them and has not mettle enough; and the good-hearted mob have found, to their disappointment, that whether it be want of courage, or too good a taste, he will not always enter into all their noise. The more intelligent of his party must be satisfied, that he is deficient in resolution, and cannot always be depended on. His powers of doing mischief are diminished, therefore, if he ever had any mischievous designs, which I do not believe; and if the public were once satisfied that he is no longer popular with the multitude, and thereby formidable, I think he has qualities that would enable him, in his way, to do good occasionally, and to assist other public men in doing good in theirs. Vain he is, no doubt, and always acting upon the suggestions of others, and those often inferior to himself; but he has a prompt indignation against injustice and oppression, one of the best elements of the passion for liberty; and by great and fortunate labour, he has acquired a talent for speaking in public. I believe he loves his country and the ancient institutions. I think, too, he has considerable candour in judging of the talents as well as motives of other men; but there have been some symptoms of a very pitiful jealousy towards those who have interfered with him in his own line of Westminster popularity. He has rendered himself a remarkable man, though I fear he is not likely to do any great or lasting service to the public: his late transactions have extended his popularity beyond the capital, to which it was confined before; but in the end they have lessened it in the capital."

Horner felt mortified when the resolutions founded on the Bullion Report were rejected in parliament, and the counter resolutions, which have conferred immortality on Vansittart, were adopted in their stead. He describes his feelings in a letter to his father:—

"I have at last got rid of bullion; the country, I fear, will not get rid of the necessity of resuming the question very soon. So far as the mere votes of the House of Commons go, mischief has been done by the parliamentary discussion; for we have concluded by two resolutions, one of which misrepresents, in a very dangerous manner, the prerogative of the King over the standard of money, and the other is a ridiculous evasion of the fact of depreciation. They will probably give birth to a new host of pamphlets. But, in another point of view, the impression made upon the public mind, as to the importance of the question, I believe much good has been done; in the House, it was manifest, that we established unanswerably our conclusions, though the apprehensions naturally excited by such a statement, and magnified by the obscurity in which most persons find themselves upon such a subject, make them dread the effect of confessing its truth. I hear, also, that there has been a considerable change in the sentiments of the city."

The anticipation that the resolutions adopted by parliament would give rise to a host of pamphlets, proved correct; but they likewise produced legions of squibs on the Chancellor's assertion of the union between paper and gold. We remember, even at this distant day, being amused by a remonstrance which Paper, in the character of a faithful wife, addressed to her erratic husband, Gold:—

Your scampering began  
From the moment Parson Van,  
Poor man, made us one in Love's fetter;  
"For better or for worse."  
Is the usual marriage curse,  
But ours is all "worse" and no "better."

In vain are laws pass'd,  
There's nothing holds you fast,  
Though you know, sweet sovereign, I adore you;  
At the smallest hint in life,  
You forsake your wedded wife,  
As other sovereigns did before you.

Horner was very anxious that parliament should interfere to put an end to the trials which arose out of the real or supposed breach of the Convention Act by the Catholic Committee, in Dublin. The curious contrast between the proceedings of the Irish Secretary, Mr. Wellesley Pole, and his brother, Lord Wellington, afforded much amusement to the wits of the day. It was said—



See how Wellington fights, and how squabbles his brother!  
For Papists the one, and with Papists the other;  
One crushing Napoleon by taking a city,  
While t'other lays waste a whole Cath'lic committee.

Mr. Horner took a graver and juster view of the matter:—

"If the Irish judges support their government, in the construction of the Convention Act, we ought to move for the repeal of so abominable a statute, and in discussing it have no mercy for the judges. If by any unlooked-for turn of patriotism, or fear in the judges, they should construe the act as it seems to me it ought to be, then we shall have a much freer game to play, by an attack upon the administration alone; but, in either event, I feel very anxious that opposition should go resolutely to the attack, without any compromise towards the Regent. It is not unlikely that Parliament will meet before the legal question can be decided at Dublin; in that case, ought we not to act without any delay, assuming our own construction of the act to be clear and indubitable? I have not the least faith in any stories of secret intelligence possessed by government, as to designs on the part of the Catholics; if government is sincere, they may have been frightened by the appearance of a little more eagerness among the Catholics, when they believed the day of emancipation was at last coming on; and the show of a little more determination and system, when they found that day bring them a fresh disappointment. I am much more inclined to believe that Percival and the Archbishop of Canterbury have worked upon Lord Manners,\* who is a timid man, and very bigoted. The conduct of the Wellesleys in all this business is very pitiful, for they have no bigotry on the subject."

In the band of political economists, led by Mr. Baring, now Lord Ashburton, to resist the imposition of Corn Laws, Mr. Horner bore a conspicuous part. His speech on the subject, was one of the best delivered on the side of free importation; and his remarks on restriction, in a letter to his friend Murray, contain sound principles, very pointedly expressed:—

"There is certainly no foundation for the distinction with which I am honoured, it seems, at Edinburgh, of being a convert to the Corn Bill. The more I have read upon the subject, and the more I hear upon it, I get more firmly fixed in my original opinion, that nothing should be done; of course it will be carried with a loud clamour, and with much abuse of all *lackland* theorists. It would be absurd to expect men to be reasonable about corn, as to be reasonable in matters of religion. I do not imagine any new discovery is made about the relation of the price of labour to that of grain, or the effects of scarcity or plenty upon wages. The principles, upon which all such effects must depend, are obvious to every one who understands the operation of demand and supply upon prices; indeed, they are all an application of that single principle. A great many cases are necessary to be put, in order to distinguish the various effects of scarcity or plenty upon wages, according to the nature of the particular employment in which labour is to be paid for; but even when the effects are the most opposite, it is still the operation of the same principle. All this is stated well enough by Adam Smith, towards the end of his chapter on the Wages of Labour. The most important convert the landholders have got, is Malthus, who has now declared himself in favour of their Bill; and, to be sure, there is not a better or more informed judgment, and it is the single authority which staggers me. But those who have looked closely into his philosophy will admit, that there is always a leaning in favour of the efficacy of laws; and his early bias was for corn laws in particular. It was a great effort of candour, in truth, to suspend his decision upon this particular measure so long. I think I could demonstrate, from his own principles of population, that if this measure is effectual at all, it must be attended with great misery among the manufacturing classes, as well as among the labourers in husbandry; and with a violent forced alteration of that proportion, in this country, between agricultural and manufacturing population and capital, which the freedom of both has adjusted, and would continue to maintain, better and more lightly for all the people, than can be effected by all

the wisdom of all the squires of the island, with the political arithmeticians to boot."

As the Corn Laws are, at the present moment, matters of deep interest, we shall make some further extracts from Mr. Horner's reasonings on the subject, contained in a letter addressed to Mr. Malthus:—

"You will think me very hardened, but I must own that my old faith is not shaken by your reasonings; on the contrary, I am even so perverse, as to think I have discovered, among your ingenious deductions respecting rent, some fresh and cogent arguments in favour of a free corn trade for this country; by which I always mean, as free a trade as we can secure by our own good sense, however it may be impaired by the deficiency of our neighbours in that qualification. If the consequence of 'high farming' and curious cultivation be a progressive rise of the price of produce, an importation of partial supplies from countries, which by a ruder agriculture can furnish it cheaper, seems the provision laid by nature for checking too exclusive an employment of capital upon the land least fit for culture. It would be a palpable sacrifice of the end to the means, if, for the sake of extending our most finished husbandry to every sterile ridge that can be forced to yield something, we must impose upon the whole body of the people extravagant prices for the necessities of life. Nor do I see, upon your peculiar principles, what other result there would be, if Dartmoor and Blackstone Edge were laid out in terraces of garden-ground, but a population always in some peril of being starved, if their rulers will not let them eat the superfluity of their neighbours. \* \* Speaking from recollection only, I should not say that it is a result to be gathered from the evidence before Parliament, that 'a continuation of low prices would, in spite of a diminution of rents, destroy farming capital, and diminish produce.' (p. 5.) The witnesses, who make this prediction, generally at least, if not uniformly, speak upon the supposition of the present rents being still to be paid. I may observe too, that they generally take for granted, which is more fallacious, that with low prices, and continued low prices, all the expences and outgoings of a farm are still to keep at their present rate; and so they prove, demonstrably to their own conviction, that a farmer will never be remunerated if he gets but 8s. a bushel for his wheat at market, while he is feeding all his ploughmen, and buying his seeds, and paying all the auxiliary labour of the farm, with wheat at 12s. a bushel. \* \* In considering the influence of a low price of corn upon the condition and comforts of the labourer, you have wholly omitted this consideration, that such a fall will release thousands and tens of thousands from the parochial pauper list, and restore them to the pride of earning their bread by free labour. I could not read without indignation, in the evidence of Mr. Benett, of Pyt House, who seems the very model of a witness for Corn Committees, this cool statement of the rule he makes, and unmakes, for the distribution of rations of provender and fodder among the praedial slaves of a whole district of Wiltshire. It is this audacious and presumptuous spirit of regulating, by the wisdom of country squires, the whole economy and partition of national industry and wealth, that makes me more keenly averse to this Corn Bill of theirs than I should have been in earlier days of our time, when the principles of rational government were more widely understood, and were maintained by stronger hands at the head of affairs. The narrow conceit of managing the happiness of the labouring population, and of directing the application of industry, as well as the competition of the market, works in the present day upon a much larger scale than when it busied itself with the pedlar items of the foreign trade."

The last paragraph may be supposed to have suggested the following lines, addressed, at the time, to Lord King:—

When Rome was uproarious, her knowing patricians

Made "bread and the circus" a cure for each row,

But not so the plan of our noble physicians—

"No bread and the treadmill" the regimen now.

So cease, my dear Baron of Ockham your prose,

As I shall my poetry—neither convinces;

And all we have spoken and written but shows,

When you tread on a nobleman's corn, how he winces.

Passing from this "never ending still beginning" discussion, we turn to the portrait which

Mr. Horner has given of his contemporary Mr. Whitbread. It is a portrait drawn by one who had a keen insight into character, and who would not allow the partiality of friendship to prevent the harsher lineaments from being faithfully depicted:—

"The event that has most agitated me since I parted from you, is the death of Whitbread, which you mentioned with sentiments that gave me a real pleasure; for I shall ever respect his memory, and with something like affection too, for the large portion of my life which, in a certain sense, I consider as having been passed with him, and for the impression he had made upon me of his being one of the most just, upright, and intrepid of public men. As a statesman, I never regarded him at all; he had no knowledge of men or affairs, to fit him for administration; his education had been very limited, and its defects were not supplied by any experience of real political business; but he must always stand high in the list of that class of public men, the peculiar growth of England and of the House of Commons, who perform great services to their country, and hold a considerable place in the sight of the world, by fearlessly expressing in that assembly the censure that is felt by the public, and by being as it were the organ of that public opinion which, in some measure, keeps our statesmen to their duty. His force of character and ability, seconded by his singular activity, had, in the present absence of all men of genius and ascendancy from the House, given him a pre-eminence, which almost marks the last years of Parliament with the stamp of his peculiar manner. His loss will lead to a change of this: in all points of taste and ornament, and in the skill too and prudence of debate, the change may probably be for the better; but it will be long, before the people and the constitution are supplied in the House of Commons with a tribune of the same vigilance, assiduity, perseverance and courage, as Samuel Whitbread. The manner of his death quite overwhelmed me, I could think of nothing else for days together: nor do I remember, in our own time, another catastrophe so morally impressive, as the instantaneous failure of all that constancy, and rectitude, and inflexibility of mind, which seemed possessions that could be lost only with life; yet all the while there was a speck morbid in the body, which rendered them as precarious as life itself."

Mr. Horner's honourable and successful exertions to amend the Irish Grand Jury Laws must ever hold an honoured place in the annals of Ireland. The subject, however, could not be discussed without raising the painful feelings of a heated controversy, which is now nearly forgotten. We turn then to our statesman's view of the policy pursued towards Napoleon. It is contained in a letter addressed to Mr. Hallam; and the name of another great man introduced at the close will sufficiently justify our extending the extract:—

"I fancy you will not agree with me, in being sorry to see, that nothing has been said by any body, upon the bills relating to the prisoner at St. Helena, expressive of a regret that it was cast upon this country to execute so odious a part of the arrangements to which the victory of Waterloo has led. You know all my sentiments about the man, how little I share any of that admiration which his extraordinary fortunes and character have imposed upon some persons, and how much I execrated all along his tyranny and military ambition, and enmity to all civil liberty. At the height of his power, I expressed myself more strongly against him than I should permit myself to do publicly now. In the treatment he has met with, I feel no inclination to deny, that the sparing of his life is an act of humanity, such as is not recorded of any of those former ages in which such characters and events are to be found: yet I cannot but feel, at the same time, that, when a few years more are gone by, and we can all look back upon these transactions from some distance, it will be our regret and mortification that the government of this day could see no safety for Europe against a single man, but in transporting him to a rock in the ocean, and that in leaving him his life, we have taken all that can make life any thing but a torment. I do not mean to make a stronger imputation, than that we

\* Lord Chancellor of Ireland.



have been wanting in magnanimity, where the opportunity was obvious and commanding. But this country has reached too high a station, to be at liberty to miss such opportunities. Our virtues must rise with our fortune, or we shall be thought to have been unworthy of it: a large and secure generosity, is one of the conditions by which we are to hold our greatness. Instead of this, we have treated our captive with the timid severity of a little republic; and have lowered ourselves to the notions of our despot allies, who know nothing of safety but in force and bonds. Perhaps, some years hence, at the point of view which I anticipate, I shall soberly discover all this to be a romance. I can say, without any affectation, that I shall have nothing but pleasure in seeing the glory of the country quite clear of the stain which I think I see upon it at present. Do you hear any thing of Canning's coming into office? I wish he were back in the House of Commons; it would refresh one's mind, to hear something like eloquence again, and to see a man at work, who, with all his faults, owes his means of greatness to his power in that House. His faults, it must be owned, and especially his late errors, are miserable."

Mr. Horner died prematurely, at a time when his services were most wanting and likely to prove of most value. Part of a letter addressed to him by Lord Holland, will show the objects to which, had he been spared, his exertions in parliament would have been directed:—

"I agree with you in most of your points, but not quite in the same degree. Retrenchment and economy, which must include suppression of sinecures in future, and as far as the rights of property (established by legal decision) admit, the reform of those now existing, as well as the reduction of many useless places, mis-called the splendour of the crown, are absolutely necessary to give any party, who wishes to do good, authority and weight with the people. They must go. The community are punished, and severely punished, for their base acquiescence in libertine wars, by their present distresses. I am not so sorry for that as I ought to be. But let ministers and the court be punished too, and a useful lesson will be inculcated, that rash and unprincipled wars cannot be entered into without (even in the case of success) the people risking their prosperity, ministers their power and influence, and kings and courts a part of their beloved splendour. It is through the unpopularity of the expenditure that we must get at the foreign system of politics, which, in my conscience, I think the cause of it. As to parliamentary reform, the industry of the violent party, and the talents, I must own, of one among them, seem to have made a deep impression; but I do not despair of getting over that difficulty well. There are many of our best friends out of parliament, and many, too, who were not our friends till now, who are anxious to support retrenchment, and to change foreign policy, and to dismiss ministers, and yet, though reformers, are no great sticklers for any very violent reform, and are both disgusted and alarmed at the language of Cobbett, Hunt, and Cochrane. They are, I hear, of their own accord, and without any concert with us, to have a great dinner in Westminster, at which their resolutions will be such as we must all approve; though perhaps, on the subject of sinecures, some of them will be a little more peremptory than we could wish; but the fact is, they are eyesores, neither beautiful to the sight nor useful to the body; while they remain, we can make no progress in courting the community, and they must be lopped off."

We have dwelt with melancholy pleasure on the life of a statesman, whose brief career was marked by consistent advocacy of free and equitable institutions. It has been lamented that he never held such an official position as would have enabled him effectively to develop his principles; "the gates of promotion were shut on him as those of glory opened;"—we have no sympathy with this sorrow; the labours of the wise and good, however ineffective they may appear for a season, are like "the bread cast upon the waters, which will be found after many days." It is instructive to converse in the spirit with such a man as Horner; in these volumes "though dead, he yet speaketh," and

even those the most removed from him in political opinions may be profitably informed by his intelligence and warned by his admonitions. We do not anticipate great and immediate popularity for these volumes, but there is much in them which cannot die; "honest opinion, even when mistaken, is predestined to immortality." Horner loved truth for its own sake, and his singleness of affection has met its appropriate reward, not in thunders of applause, not in extravagant eulogy, but in the silent homage of the heart ratified by the mature judgment of the understanding: so true is the declaration of Grattan—"The words of the genuine patriot, as of the inspired prophet, will not die with the holy man, but will survive him to animate, instruct, and guide future generations."

*Notes and Reflections, during a Ramble in the East, an Overland Journey from India, Visit to Athens, &c.* By C. R. Baynes, Esq. Longman & Co.

THIS unostentatious book of travels commences with remarks upon the settlements of the Cape of Good Hope, some of which we shall quote, as they appear to have been made by a judicious and inquiring observer. Mr. Baynes paid particular attention to the condition of that part of the Cape population, which has been formed by emigration from England, under the auspices and superintendence of the "Children's Friend Society." From a communication addressed to the author, by the Chairman of the corresponding committee of the above-mentioned Society at the Cape, we take the following testimony to the favourable situation of the class in question:—

"I must declare that my observations have impressed me with a conviction that the emigrant boys are well fed, well clothed, kindly treated, and not overworked; in short, are in every respect far better off than those of their own class in England. The objects of the Society appear to me to have been most fully answered, if they consisted in wishing to remove to a country where honest labour will always insure a decent and comfortable maintenance, a portion of the inhabitants of a land not able to hold out a similar certainty to all its population."

The description given of the lives and manners of the Boers is interesting:—

"In every farm-house the style of living, the hours, and customs, appear nearly, if not entirely, similar; sufficient for the more wealthy, and within the means of the less opulent, but little room is thus afforded for the exercise of that idle vanity of display, which, preferring empty show to solid comfort, is productive of so much misery in our own country. There is scarcely any variety even in the construction of the houses, all have the 'stoep,' or raised foot pavement, running along the front, which is to the Cape Boer what the 'hearth' is to the Englishman: the abode of the penates, the seat of honour of the house. Any disrespect shown to this sacred spot, is much felt by any offence or insult is greatly aggravated by the stoep being made the theatre of its perpetration; and I have known considerable irritation caused by a stranger, ignorant of his peculiarity in this matter, inadvertently bringing his horse upon it."

The following is high commendation:—

"The manners of these hospitable and simple people are instinctively and innately polite; with less action than the French, they display more warmth than the English, and never did any class of men make on my mind a more favourable impression, than the Dutch Boers of the Cape colony. Such were my observations, made while passing my time very pleasantly among them, and such I believe is the unvarying tenour of their lives, unless when a birth, marriage, or death disturbs for a while the daily routine of the family, and begets unusual relaxation and festivity; even to the latter event, this term is somewhat applicable, for the custom of the 'funeral feast' still indicates their derivation from the old Germanic root, and carries back the ideas of the Englishman to his

Saxon progenitors. Such a life may appear dull, monotonous, and uninteresting to those who have the power of comparing it with the excitements of European society, and the diversified pursuits which are the result of refinement and civilisation: to those who have not, happily for themselves, the means of making this comparison, no such reflections can present themselves, and even if they were aware of all that passes, of all that is to be enjoyed, and all that is to be suffered in the wide world, beyond their own little corner, I believe many of these would be found strong-minded and philosophical enough to decline any change."

Another passage bears witness to the general morality of the Cape Boers, and particularly to their temperance, in which they take an unusual, but it seems a successful, method of training up their children:—

"As far as my opportunities enabled me to judge, I was led to form a very high opinion of the morality of the Cape Boers: better regulated families cannot be; an indecent or profane expression never met my ear, drunkenness I never beheld, respect to parents exists in a degree which, in these days, is not sufficiently common in our own country, and religious worship is invariably attended, even though great difficulties be in the way. It is not unusual for a family to travel in their waggon a journey of from four to five hours to church, and in order to receive the sacrament they will consume a whole week in journeying, greatly of course to their temporal inconvenience and loss. One trait in their character to which I have alluded, the absence of drunkenness, may seem strange in a country abounding with wine. Had I not seen it practised, I should hardly have thought their mode of education in this respect likely to produce the temperate habits which it certainly does. Their plan is simply this, never to tell the children it is wrong to take wine, never to forbid them the use of it; from their infancy they see it all around them, they may help themselves. Some perhaps take a little more than would be good for a continuance. The evil is its own cure; no remark is made, headache and the usual accompaniments of excess are experienced, and it is not repeated: the result is a temperate habit, in the midst of temptation to intemperance."

Mr. Baynes is of opinion that the wine of the Cape is susceptible of a high degree of improvement, so as to constitute a much more valuable branch of trade than it is at present. He also assigns reasons for its present inferiority:—

"It has evidently been the intention of the legislature to patronise this staple commodity of the Cape market. Low duties, however, have not caused the transmission to England of generally good wine, or rather have not caused the production of it, for of course the merchants of Cape Town send the best they can get; and from the wine having a bad name in the English market, much advantage is lost to the colony. That excellent wine can be made, I know from pleasant experience. Often have I asked the farmer, 'Why do you not make all your wine like this?' The various reasons alleged in reply generally amounted to an expression of their conviction that it would not pay. I could not find, however, that any had given it a fair trial; nor indeed could any individual farmer do so. As 'Cape wine,' his produce must go into the market; and if he took more than the ordinary care, or employed more than the usual labour in its manufacture, he would fear, and perhaps justly, that the superior quality of his small quantity would not be recognised, nor his wine produce a proportionably higher price. I should think that, in a matter so deeply affecting their mutual interests, the grower and the merchant, through whom the wine passes into the European market, might advantageously co-operate; the native farmer striving to produce a better article, the merchant exerting himself to obtain for it its due place in the market. I am sure a wine might be made fully equal to the marsala, and ordinary sherries now consumed in England, and of course at a greatly inferior price."

The chapters relating to the Cape appear to contain the most valuable of Mr. Baynes' observations, and we therefore do not accompany him further upon his Eastern travels.

*On the Value of Annuities and Reversionary Payments.* By David Jones. ('Library of Useful Knowledge.')

Or all the works which have ever been published on the subject of life annuities, this is the most extensive in its tables. The three well known works of Morgan, Baily, and Milne contain altogether about 300 octavo pages of tables; the one before us contains 900 pages of more closely printed tables, of which much the greater part are deduced from the Carlisle rate of mortality.

The introductory treatise on life annuities is sound and extensive, and, including 43 pages of tables on annuities *certain*, occupies 234 pages. Its greatest defect is an inconvenient and somewhat difficult notation, but there is nothing about it which a resolute student need fear. Both the great methods of treating the subject are explained: the old one, which proceeds by tables of annuities; and the new one, invented by Mr. Barrett, and improved by Mr. Griffith Davies, which uses the now well known preparatory tables. At the end of the book is an account of the insurance offices, with lists of their premiums (which we have not reckoned in the 900 pages of tables,) and a digest of the principal law cases arising out of contracts of life assurance.

The enormous bulk of tables to which we have alluded, is mainly due to the manner in which the cases involving two lives have been treated. It was usual to give the difference of ages only to every five years, at 3, 4, 5, and 6 per cent. interest. Mr. Jones has given *every* difference of ages, and for the rates of 3, 3½, 4, 4½, 5, and 6 per cent. Again, Barrett's tables have never been printed for two lives till now; but, wherever the common tables are given, in the present work, the corresponding ones in the new method are also given for every difference of ages and for the above rates. It must suffice to say, that in other particulars the tables are as extensive as they should be, to render them suitable prefaces or accompaniments to those on two lives.

In the course of calculating the annuities at 3½ per cent., a curious error was made. In the fundamental tables, from which the joint annuities were calculated, a 6 had been rubbed down by use into a 0; in consequence of which, a serious error was made throughout a great part of the annuities at the above-mentioned rate of interest. The whole of this table has, therefore, been cancelled and reprinted. There is another cancel, which is creditable both to the Society and Mr. Jones. A part of the joint annuities had been calculated from the usual tables, having differences for every five years, by the usual and admitted, but not most correct, mode of interpolation. Some part of the results had been printed and published in the current numbers, when it was found that more correct tables, calculated by the full and accurate method, could be obtained from a friend of the author. The printed part was therefore cancelled, and the more correct results adopted.

We congratulate Mr. Milne, the respected author of the Carlisle Table, (who both foresaw that a new table would be wanted, and made one out of no very great amount of materials, the truth of which experience has confirmed, as far as the middle and higher classes in England are concerned,) on his having lived to see, in the present work, and that of Mr. Sang, which we noticed a few weeks ago, his results made the foundation of an extent of tabular deduction, to which no one, at the time when he published, would have looked forward. The difference between the *matériel* of the two works is, that Mr. Sang, confining himself to 3 per cent. and one life, the current rate of interest and the most common case, has fairly exhausted his subject, and given almost every result which, at that rate

of interest, can be asked for. Mr. Jones takes various rates of interest, and two lives as well as one, and has both corrected existing methods, by publishing his joint annuities complete, and has very much reduced the labour of calculation, by annexing Barrett's tables. We will venture to say, that, for some time to come, and as long as the Carlisle Table continues, writers on life annuities will cease to publish tables, and will refer their readers to those of Mr. Jones.

There is one matter on which Mr. Jones has not acted fairly by the memory of Barrett, to whom he and all actuaries are so much indebted, and to whose fame full justice is the least they can pay, in return for the neglect with which he was treated during his life. Mr. Jones says, (p. 117), "Davies' formula is an improved modification of that of Barrett," (which he proceeds to describe). This is the truth: Mr. G. Davies contributed an essential improvement to the symmetry of Barrett's method; he also extended the same principle directly to questions of assurance, as well as to those of annuities, the manner in which Barrett solved questions of the first kind, though easy, being indirect. But, in the preface, Mr. Jones will no longer allow Barrett any place, for he gives the whole to Mr. G. Davies: "In the part which treats of life contingencies, resort has been had to Mr. Griffith Davies's method of constructing tables of the values of annuities, published by him in a small tract in 1825." We are sorry to see that in this tract Barrett's name is not mentioned at all, though his method, with the author's improvements, is explained and exemplified; which looks as if the author did not acknowledge Barrett's priority. Mr. Francis Baily and Mr. Babbage have both done justice to Barrett; and it is idle to suppose that a fact in the history of life tables, as well known as the appendix to Mr. Baily's work, (which now exists both in English and French), can be *cushioned*.

With this one warning to our readers, many of whom may see the preface and use the tables, without looking at page 117, we take our leave of the work before us, giving it as our decided opinion, that if there be any one book in our language or any other, which, by itself, would both train an actuary and enable him to practise his profession, this is the one.

#### OUR LIBRARY TABLE.

*A Theory of the Structure of the Sideral Heavens, &c. founded on a new Astronomical Doctrine.*—Of all new things, new astronomical doctrines are the most likely to be false, unless they come from the hands of those who are both mathematicians and astronomers. The author is no more of a mathematician than this—he finds the amount of the interstices in a vessel filled with balls by pouring water into it. In his astronomy he proceeds as follows: he fills the universe with large spherical systems, and the interstices with smaller systems. As we cannot argue either for or against pure speculation, we stop here, wishing the author had expended his time, money, and very neat copper plates in something more likely to do him and others good.

*The Pictorial Museum of Animated Nature, Part II.* merits a repetition of the praise we gave to the first Part, although we still find, in the short generic characters, the same unpalatable technicalities. The present Part is occupied by the monkeys, lemurs, squirrels, mice, &c. Many of the figures are excellent, but we protest against the repetition of the same subject, and often on separate pages: there are, for instance, numerous animals figured twice; three figures of the Chacma are given, three of the Alpine Marmot, three of the Marmozet, and four of the Egyptian Jerboa; in almost all of which cases some of the figures are quite caricatures: figures 26, 53, 191, 239, for instance. Who would believe figures 210 and 211, 140 and 141, or 165 and 166, to represent the same animals? Quality, not useless quantity, ought to be the guide, in the selection of the cuts for such a work

as this. Figures 243 and 244 are the same drawing reversed! It would also be advisable to introduce the figures representing the same animal on the same page; and, if possible, to add some mark or number to indicate the natural size of the animal represented, or the scale by which its size has been reduced. The space which may be gained by not introducing so many useless cuts, may be taken advantage of to place the figures in an upright position. The book is sufficiently awkward on account of its size, and it becomes more so by having the cuts placed in all directions, as in page 12.

*A General History of Animalcules*—being Part I of a History of Infusoria living and fossil, by Andrew Pritchard, 8vo.—An excellent popular digest of the recent discoveries of Ehrenberg, Meyer, Dujardin, and other continental authors amongst the present existing infusorial zoophytes; the extinct species being reserved for a future portion of the work. To these are added various practical remarks on the best methods of capturing, examining, and preserving these minims of creation, illustrated by plates containing between five and six hundred figures of different species, some of the plates being very beautifully engraved. To the microscopic observer, this cheap little book will be of great service, and will, we trust, be the means of enabling some fortunate member of the Microscopical Society to clear up a few of the singular queries which still exist respecting these creatures.

*Jack the Giant Killer*, by the Author of 'The Comic Latin Grammar.'—One of the series of 'Comic Nursery Tales'—we are sorry to add, by no means the best. Mr. Leech's giants are ugly rather than terrible—and Jack the redoubtable, looks, if the truth is to be told, like a girl in boy's clothes—rather than the queller of the Gog and Magog of the fairy tales. Neither does the author of 'The Comic Latin Grammar' come up to the author of 'The New Tale of a Tub' in ease and impudence: and without impudence there is no burlesque of the quality here attempted.

*List of New Books.*—Lectures on Chemistry, illustrated with 106 woodcuts, by Henry M. Nod, 1 vol. 8vo. 12s. 6d. cl.—Follies of the Faculty, by S. Dickson, M.D., People's Edition, royal 8vo. 2s. 6d. swd.—The Friend of Youth, a Series of Papers on the Duties of Life, by William Mackenzie, 12mo. 5s. cl.—The British Minstrel and Musical and Literary Miscellany, Vol. I. royal 8vo. 5s. 6d. cl.—Incidents of Travel in Yucatan, by John L. Stephens, with 120 engravings, 2 vols. 8vo. 42s. cl.—Jay's Works, Vol. VI. 'The Christian Contemplated' post 8vo. 7s. 6d. cl.—Home's Lives of Eminent Christians, Vol. IV. 8mo. 4s. 6d. cl.—Church Courts and Church Discipline, by Archdeacon Wilberforce, 8vo. 7s. 6d. cl.—South's Sermons, new edit. 4 vols. 8vo. 40s. cl.—Expository Sermons, preached in St. Martin's Church, Leicester, by Edward Thomas Vaughan, M.A., 12mo. 7s. 6d. bds.—Thornton's Lectures on the Pentateuch, 2d edit. 8vo. 12s. cl.—Lecture Sermons, preached in a Country Parish Church, by William Nind, M.A., 12mo. 6s. cl.—The Churchman's Companion, a Help to Scripture Knowledge, 8vo. 4s. cl.—Tales from Jewish History, by the Misses C. and M. Moss, 3 vols. royal 12mo. 31s. 6d. cl.—The Jewess, a Tale from the Shores of the Baltic, 2nd edit. 6s. 2s. 6d. cl.—Davis's (the Rev. J. H.) Hulsean Prize Essay for 1842, 'On the Moral Precepts of the Old and New Testament,' 8vo. 3s. 6d. cl.—Sixteen Revelations of Divine Love, by Mother Julian, 12mo. 5s. cl.—A Compendium of Mercantile Law, by J. W. Smith, 3rd edit. with additions, 8vo. 1l. 5s. bds.—The Theory, Practice, and Architecture of Bridges of Stone, Iron, Timber, and Wire, illustrated with 138 plates, 4 vols. bound in 3, royal 8vo. 4l. 10s. hf-morocco.—Hydrotherapy, or the Water Cure, by Thomas Smethurst, M.D., 8vo. 6s. swd.—Lee's Animal Magnetism and Homeopathy, 3rd edit. 12mo. 4s. cl.—Melanthe, or the Days of the Medici, by Mrs. Maberly, 3 vols. post 8vo. 12l. 11s. 6d. bds.—Glimpses of Natural History, by a Lady, with illustrations, 16mo. 4s. 6d. cl.—History of the Molluscs and Cirriped Animals in the North of Scotland, by Professor Macgillivray, 12mo. 6s. cl.—Riddle's Diamond Latin-English Dictionary, royal 32mo. 4s. 6d. swd.—The Life of a Travelling Physician, 3 vols. post 8vo. 31s. 6d. cl.—The Magazine of Science, Vol. IV. royal 8vo. 8s. cl.—The Life and Times of Sir Thomas Gresham, by John William Burgon, with Illustrations, 2 vols. 8vo. 15s. cl.—Gavin on Feigned and Factitious Diseases, post 8vo. 3s. cl.—How to keep House on 150l. to 200l. a Year, 18mo. 1s. swd.—Lives of the Princes of Wales, Heirs to the Throne of England, by Folkestone Williams, Esq., Vol. I. small 8vo. 10s. 6d. cl.—An Account of the only known Manuscript of Shakespeare's Plays, recently discovered, by James O. Halliwell, Esq., 8vo. 1s. swd.—The Turf Remembrancer for 1843, with an abridged Racing Calendar for 1842, 12mo. 2s. cl.—Use Them, or Gathered Fragments, Missionary Hints, and Anecdotes for the Young, by Mrs. Beddow, 2nd edit. 18mo. 1s. 6d. cl.—Perseverance Rewarded, by Mrs. Beddow, 18mo. 2d. 6d. cl.—Abbotsford Edition of the Waverley Novels, Vol. I. 'Waverley,' royal 8vo. 15s. cl.; Vol. II. 'Guy Mannering,' royal 8vo. 15s. cl.; Vol. III. 'Antiquary,' royal 8vo. 15s. cl.; Vol. IV. 'Black Dwarf' and 'Old Mortality,' royal 8vo. 15s. cl.—The Lady's Hand-Book of the Toilet, 32mo. 1s. swd.



*Meteorological Observations made at the Royal Society, Somerset House, for 37 successive hours, commencing 6 A.M. of the 21st of March, 1843, and ending 6 P.M. of the following day, (Greenwich mean time). By Mr. J. D. ROBERTSON, Assistant Secretary, Royal Society.*

Hours of Observation.	Barom. corrected. Flint Glass.	Barom. corrected. Crown Glass.	Atmos. Ther.	Exter. Ther.	Old Standard Barom.	Atmos. Ther.	Difference of Wet & Dry Bulb Ther.	Dew Point.	Rain in Inches.	Wind.	REMARKS.
6 A.M.	29.453	29.446	53.3	47.7	29.509	53.7	02.6	50		SE	Cloudy—brisk wind.
7	29.455	29.446	53.8	48.3	29.516	54.0	02.0	48		SE	Do. ditto.
8	29.443	29.436	56.0	51.3	29.507	54.7	02.9	47		SE	Fine—light clouds and wind.
9	29.441	29.432	57.0	53.8	29.513	55.4	04.6	49		E	Do. ditto.
10	29.436	29.427	56.6	53.5	29.505	56.0	03.8	50		SE	Cloudy—light wind.
11	29.417	29.410	56.3	56.0	29.485	56.6	05.7	49		SE	Do. brisk wind.
12	29.410	29.403	56.0	56.2	29.477	57.2	05.3	50		SE	Dark clds. ditto.
1 P.M.	29.401	29.392	55.6	55.7	29.471	57.2	04.9	50		E	Do. ditto. slight rain.
2	29.387	29.380	55.6	57.3	29.457	57.3	06.0	50		SE	Do. ditto.
3	29.387	29.380	55.4	56.8	29.457	57.0	05.4	52		SE	Do. ditto.
4	29.392	29.383	55.3	56.5	29.455	56.7	05.2	51		SE var.	Do. ditto.
5	29.396	29.387	55.3	55.5	29.461	56.6	05.1	49		E	Fine—light clouds—brisk wind.
6	29.396	29.387	55.2	55.3	29.461	56.3	04.7	49		SE	Cloudy—brisk wind.
7	29.390	29.383	55.0	54.2	29.447	56.0	04.2	51		E	Do. ditto.
8	29.386	29.379	54.8	53.7	29.445	55.7	04.1	50			Do. ditto. few stars.
9	29.377	29.368	54.6	52.8	29.433	55.5	04.6	50			Fine and starlight—brisk wind.
10	29.369	29.360	54.6	52.6	29.425	55.3	04.0	50			Cloudy—brisk wind.
11	29.359	29.352	54.6	52.3	29.415	55.2	03.9	49			Do. ditto.
12	29.357	29.348	54.5	52.8	29.410	55.2	03.9	50			Do. ditto.
1 A.M.	29.347	29.338	54.5	53.3	29.402	55.3	04.1	49			Do. slight rain.
2	29.335	29.328	54.5	52.6	29.388	55.2	03.1	50			Do. ditto.
3	29.324	29.315	54.4	52.3	29.382	55.0	03.3	50			Overcast—brisk wind.
4	29.324	29.315	54.4	52.4	29.378	55.0	03.1	50			Do. ditto.
5	29.330	29.323	54.3	52.3	29.384	55.0	03.3	50		SE	Do. ditto.
6	29.344	29.335	54.3	51.0	29.394	55.0	01.7	50		SE	Do. light rain—brisk wind.
7	29.372	29.363	54.3	50.3	29.425	54.8	01.4	49	.094	SW	Do. ditto.
8	29.360	29.353	54.3	50.3	29.421	55.0	01.9	49	.055	S	Do. ditto.
9	29.374	29.365	55.0	51.8	29.431	55.5	03.6	52	.023	E	Cloudy—brisk wind.
10	29.390	29.383	55.3	54.2	29.455	56.3	04.0	50		SSE	Do. ditto.
11	29.399	29.392	55.7	55.7	29.465	56.7	04.5	49		SSE	Do. ditto.
12	29.396	29.387	56.0	56.8	29.459	57.2	05.0	51		E	Do. light wind.
1 P.M.	29.384	29.379	56.0	57.3	29.455	57.5	06.0	51		E	Do. ditto.
2	29.393	29.384	56.3	57.5	29.461	57.8	05.6	50		SE	Do. ditto.
3	29.393	29.384	56.4	56.3	29.465	58.0	04.0	50		E	Do. ditto.
4	29.391	29.382	56.2	55.7	29.459	57.8	03.7	50		E	Do. ditto.
5	29.386	29.377	56.0	55.2	29.451	57.4	03.2	52		SE	Fine—light clouds and wind.
6	29.381	29.374	55.7	55.7	29.449	57.2	03.3	50		SE	Cloudy—light wind.

The observations of the Barometer (Flint and Crown Glass) are severally corrected for temperature, as also for capillarity.

#### ROYAL ACADEMY.

*Professor Howard's Lectures on Painting.*

##### LECTURE III.—CHIAROSCURO.

In my last lecture, I endeavoured to demonstrate the paramount value of *Design or Drawing*, and to impress on the student the necessity of securing as early as possible this only solid foundation of Painting. I remarked that a mere outline or contour, if well studied, may give a characteristic idea of the figure of any object, by showing its general proportions and lateral boundaries; but to convey its anterior appearance—its various projections, planes, and hollows—the contours must be filled up with a scrupulous copy of every gradation of tone observable on its surface, from the highest light, to the deepest shade: this belongs to *Chiaroscuro*, which I proceed to consider as the next great element of our art.

The term *Chiaroscuro*, in its full sense, includes the whole scheme of lights and darks in a picture, from whatever cause they may proceed. Of these some are the necessary consequences of the reflection of the light, by which they are made visible, and are governed by certain optical laws, which must be implicitly attended to; for a want of truth in those natural effects will scarcely escape detection from the commonest observer. This part of *chiaroscuro* is naturally comprehended in the drawing or making out of the forms, and constitutes the peculiar process by which the art imparts to her productions an illusive appearance of substance and relief. Thus far it is merely imitative, but in superadding to these lights and darks, which do not necessarily belong to the subject, (such as may result from a light or a dark drapery, or background, a black or white horse, a stormy or bright sky,) and in deciding on the intensity, quantity, and arrangement of these tones, *chiaroscuro* becomes essentially inventive or ideal, and one of the most powerful agents of the painter. Though derived from observation and study of the more striking or agreeable combinations which we see occasionally in nature, the *chiaroscuro* of a picture is not necessarily referable to any precise natural standard; it affords therefore great scope to the fancy, taste, and science of the artist; it is capable of adding richness, harmony and vigour to his compositions, as well as of investing them with great poetical

feeling and character. *Chiaroscuro* is the quality which more immediately attracts the eye, and at the first glance gives a favourable or unfavourable impression of the work, as well as a hint at the nature of its subject; and hence it is technically called the *effect* of the picture, as distinguished from the design or composition. This may be still further aided by colour, which is of course included in the idea of a complete picture; yet a number of admirable compositions in *chiaroscuro* by various masters, as well as the fine works of engraving, show how capable it is of delighting by its own separate power, while colour cannot be employed in painting, without producing a degree of *chiaroscuro* by its lighter and darker tints. As the principles of an art can only be discovered by investigating the doctrines and practice of those who have most excelled in it, I shall endeavour, after briefly tracing the rise and progress of *chiaroscuro*, to develop its theory from the examples left us by the most distinguished painters.

It does not appear that the ancients were acquainted with inventive or ideal *chiaroscuro* as a constituent of our art. On the contrary, it is supposed that harmony in its present extent and compass was unknown to them both in Painting and Music: and there is reason to believe, that as in the latter art they were unconscious of the power of

Cecilia's mingled world of sound, they were equally so, in the former, of those splendid combinations of tone and colour we see in Rubens, Correggio, and Rembrandt. It would seem that they were content with a much greater degree of simplicity in both these arts, than is found to satisfy the moderns. At least the few specimens we have left of their painting (which, however, are probably neither of the best masters nor of the best time) evince scarcely any attempt at *chiaroscuro*, beyond that of the mere light and shade which necessarily arose out of their imitation of illuminated forms. Of their excellence in this respect there can be no doubt; it must have been insured by their profound study of Nature; but there is no proof of their having understood *chiaroscuro* as an inventive principle and powerful element of the art.

A few circumstances, however, are recorded which

indicate that some of their painters were not wholly without a perception of its value. What is related of Pausanias, that in painting a sacrifice, he foreshortened the victim, and threw its shade on the crowd, to express its height and length, seems to prove this; and the invention is even an instance of the picturesque, though it may have arisen from accident, rather than from theory. That Apelles was a master of tone, which, as compounded of light and dark, is a property of *chiaroscuro*, may be inferred from his celebrated work of 'Venus rising from the Sea,' (in which he had succeeded in representing the humidity of her skin,) as well as from his usual method of passing over the whole of his picture with a dark glaze, to veil or reduce the too great fierceness of the colours, and perhaps add to their transparency. I may here observe, that their sculptors also were aware of the beauty arising from tone, which is to be found in the extended half tint or *méplat* of the finest Greek statues, a breadth of treatment very conspicuous in the flat style of the Panathenæic frieze in the British Museum, as well as many of their earlier gems and reliefs. It is needless however to pursue any further inquiry as to the degree of skill which the ancients may have attained in *chiaroscuro*, or to consider from what cause they never possessed so great a knowledge of harmonious combination as the moderns—curious as the fact may be, that this philosophical and tasteful people should never have discovered a principle so indispensable as it should seem now, to the full development of the powers of both Painting and Music—whether they had never discovered it, or that they rejected it as undesirable, the revivers of painting, in Italy, could acquire no hint of the value of *chiaroscuro* from their immediate predecessors the miserable descendants of the ancient Greeks, who supplied them with their first crude notions of art.

Aiming only at a close copy of the objects and effects they saw before them, the Italian artists of the thirteenth and fourteenth centuries were satisfied with a light and shade of the most timid description, relieving their figures chiefly by an opposition of dark coloured draperies to the bright sky, or light stone buildings, which were everywhere presented to their eyes. Giotto, and afterwards Masaccio, seem to have been the first to venture upon introducing a greater breadth and quantity of shadow in their works. But it was reserved for the great philosopher of our art, Leonardo da Vinci, to discover the principle of *chiaroscuro*, in its fullest meaning, and employ it as a new element in Painting.

The high degree of perfection to which he succeeded in carrying this, in combination with colour, may be seen in his 'Last Supper,' in which the lights and darks are so ingeniously varied and proportioned, in their quantities and shapes, and carried through the picture with such consummate art and apparent ease, that it would well deserve to be studied on this account, even if it were not possessed of those nobler qualities of dramatic conception and expression in which it is pre-eminent. I include not the background, which, by its want of simplicity and the harshness of its parts, considerably injures the effect. As all the copies of this work vary in their backgrounds, the defect may perhaps be attributed rather to the copyists than to Leonardo, and to the depth which the darks have naturally acquired by time; or it may have been adapted to its particular location. But in fact the true nature of backgrounds was not then understood.

An original cartoon of this great artist, which the student may see in the Painting School, is also a powerful example of the value of broad shadows. Nothing of Correggio excels it in this respect, and it deserves to be remarked in this, as in all his works, how much he made his new principle contribute to the exquisite beauty of his female heads. This cartoon may perhaps be one of those which Vasari speaks of, as having filled his countrymen with admiration, attracting them in crowds to his house, by their novelty of effect.

His celebrated 'Battle of the Standard,' engraved by Edelinck, from a drawing by Rubens (the best or only representation we have left of that energetic composition), is a vigorous specimen of *chiaroscuro*. Where Rubens was so fortunate as to see the original (unless he discovered it in the Louvre or Tuileries) is unknown, but it is obvious that he here found the



prototype and all the elements of those noble hunting pieces which he afterwards produced.

It was from Leonardo that Giorgione, Fra Bartolomeo, and afterwards Correggio, derived those principles of relief and breadth of effect which they displayed so happily in their own works.

Fra Bartolomeo had the honour of rescuing Raffaele from the tameness and insipidity of Pietro Perugino, and imparted to him a perception of the value of extended shade, which he himself had just gained; but his illustrious pupil does not appear to have ever cultivated *chiaroscuro* as an inventive principle of great importance. Mengs asserts that though he understood it well, as respects imitation, he knew nothing of the *ideal* part, and that when a glimpse of the latter appears in his works, it is accidental, and the result rather of his fine natural taste than of science. I must however observe, that his 'St. Peter released from Prison,' the 'Heliodorus,' and the 'Transfiguration,' are fine examples of depth and relief; and in the cartoon of 'Elymas struck blind' there is a breadth and combination of dark, introduced by the spreading of the shadows of the architecture, and the relief of some heads in the middle group, by the light behind, which seems like an aim, and a successful aim, at inventive *chiaroscuro*.

In the 'Madonna dello Spasimo' there are also examples of finely conceived light and shadow; in the Magdalen and other of the heads (large engravings of which may be seen in the Library) Raffaele took care to place his model in such a position towards the light that the shadows might fall upon it so as to preserve the forms as entire as possible, contriving the folds of drapery upon the body or limbs in such a manner as to leave the lights broad and unbroken on the prominences, and throw the shadows into the retiring parts; by which he obtained roundness and mass, and gave to his figures a substance and distinctness that is remarkable even at a distance. The bias of his genius, however, led him to prefer expression to any other quality of the art, and his excellence in that became great in proportion: but Correggio, who had a stronger feeling of the value of *chiaroscuro*, devoted himself to it with ardour, and gave it perhaps all the perfection of which it is capable in his own class of subjects (which were invariably of a pleasing character), combining it with a more delicate colour, and bringing all the parts of the art into a poetical union, never before accomplished. The predominant principle in all his works, however, was still *chiaroscuro*. A happier instance of its power, in combination with colour, of adding not only to the beauty, but to the sentiment of a picture, cannot perhaps be found than in his celebrated 'Notte' at Dresden. The light which illumines the scene emanates from the Infant Christ, and is of that silvery hue which belongs to the first dawn of morning: this idea is supported, and as it were explained, by a streak of light in the horizon, indicating the break of day, bringing to mind, as strongly as words could do, the sublime idea of "the day-spring from on high hath visited us." It would be difficult to point out, in the whole range of painting, a more felicitous illustration of a poetical image. Here the two arts successfully reflect their beauties on each other.

The breadth, suavity, and fullness of the *chiaroscuro* is one of the great charms of Correggio's 'St. Jerome,' at Parma, and is in perfect accordance with the colour, composition, and expression of that fascinating picture. A copy of this celebrated work, by Annibale Carracci, is to be seen in the Bridgewater Gallery, which, however, falls very short of the beauty and perfection of the original. His 'Christ in the Garden,' formerly in the collection of the King of Spain, but now in that of the Duke of Wellington (a repetition of which may be seen in the National Gallery), is another beautiful specimen of the same power and feeling: here, as in most of his works, the *chiaroscuro* is inventive and poetical. The Saviour is lighted from above: the hovering angel receives his light from Christ; the compactness of the light shows it to be supernatural, and the broad mass of dark background by which it is set off, gives the picture at once brilliance and repose. Correggio was the first who, by collecting a large mass of light in the centre, connecting light with light, and dark with dark masses, losing the outlines, and softening all angles and disagreeable forms into the shadows

and negative parts adjoining, obtained that magic and unrivalled union of sweetness, force, repose, and sentiment, which, as Fuseli has said, "affects us like a delicious dream."

Giorgione, according to Vasari, adopted that breadth of *oscuro* and vigorous relief which distinguish his pictures immediately after seeing the works of Leonardo. Titian and Paolo Veronese probably studied the same principles, but they produced their effects in general more by means of lucid and dark colours, than by masses of positive light or any proximity of shade.

Titian invariably made his carnations the chief attraction, as affording the best opportunities for displaying that exquisite colour which was his leading aim, and with which he found tender shadows most compatible, making up his darks by low-toned draperies, or backgrounds, ingeniously contrived for the purpose. Paolo Veronese, like Titian, conducted his *chiaroscuro* chiefly by tones of colour, in an expanded daylight, with little or no shadow; a beautiful instance of which may be seen in his picture of 'Mercury and Herse,' in the Fitzwilliam collection at Cambridge.

Tintoretto, on the contrary, whose mind was of a more impetuous nature, relying less exclusively on colour, employed a greater quantity of *oscuro*, and fiercer oppositions. As we have no examples by this master of any magnitude or character in England, I would refer the student to Fuseli's vivid description of his great works at Venice, and to prints from him in the Library, for some notion of his power and daring in this branch of the art, in which he eclipsed all the Venetian school. A sketch in the possession of Mr. Rogers, of his celebrated 'St. Mark' (called the miracle of the hammer), although small, is a very striking specimen of vigorous effect, the great mass of figures, which cross the picture in rich and deep-toned draperies, is relieved against almost white buildings; and the light, skimming partially over the groups, just serves to unite them with the background.

On this school I shall have occasion to dwell more in my lecture on Colour. As far as their practice is connected with my present subject, it appears to me, that they have sometimes fallen into spotiness, by making their subdivisions, of light and dark, rather too distinct, and not giving sufficient attention to predominating masses; aiming at brilliance and animation, they have lost, perhaps, somewhat of that repose which is no less necessary. They seem, occasionally, to want a reconciling medium, or atmosphere: the effect of time on their darks may partly account for it. The mean between these opposite qualities was happily adopted by Rubens, whose powerful genius seized at once upon all the principles of his great predecessors, and made them his own. His copies, from the 'Battle of the Standard,' and from the 'Last Supper' of Leonardo, show, that he had well considered and understood their excellence. In his grand hunting pieces, on the plan of the former, the figures, as in their prototype, are often relieved by strong darks from light backgrounds, and derive much of their spirit and vigour from this decided opposition, which accords so well with the energy of the actions and the general character of the composition; but they possess, at the same time, all the breadth and repose which are admissible in subjects intended to rouse and excite the feelings. He studied, too, (with equal penetration and success) the suavity and union of Correggio, and the distinctness of the great masters of the Venetian school, adopting, with that surprising facility which seems never to have failed him in any department of the art, all that would combine with the splendid system which he had so early formed. I shall endeavour to point out what appears to me the principle on which he conducted the *chiaroscuro* of some of his admirable works.

In his celebrated 'Raising of the Cross,' at Antwerp, he seems to begin from the upper corner of his canvas, on the side on which he supposes the sun to enter, with a broad diffusion of secondary light, into which he gradually weaves more and more half tint as he descends towards the focus of his picture, where his strongest darks and lights are collected in the chief group, the upper part of which joins on to the light above, and the lower unites with an extended series of darks, which, crossing the composition diagonally, counterbalance and give effect to the great mass of light; below this, again, the light is revived

with considerable brightness, and acts as a satellite, or secondary mass, on the other side of the picture, in the proportion of about one-third as compared with the quantity above; thus the light streams through, from left to right, gradually sinking into deeper and deeper shade near the centre, from whence it emerges again, and passes out of the picture at the opposite corner. This fine arrangement may be traced in perhaps the majority of his works.

In the 'Taking down from the Cross' (the scene requiring a greater solemnity of effect), his light is more concentrated, and is confined chiefly to the principal figure, and the white drapery in which it is supported; this is carried off by the lights in smaller masses, on the heads and hands of the other figures, and passes out of the picture by an inferior portion of light in the sky: all behind is involved in gloom and mystery. He has made use of the scroll, which bore the inscription, and lies now on the ground to introduce a low whitish tint, which varies the effect ingeniously. The deepest shadows are placed close to the centre, and brought to a focus at the dark elbow of the figure descending, which is vigorously relieved from the highest light. The extremes of his scale are there in immediate contact, and the effect is as powerful as his materials would admit. Almost all his works might be adduced as examples of the consummate science of Rubens in this part of the art, the limits of which he considerably enlarged. In such of his pictures as would allow of it, he frequently adopted black velvet or satin draperies, which act as deep bass notes in the harmony of his effect, increasing his scale in compass and richness. He often made use of this artifice: he was also very fond of introducing a figure in armour in the centre of his picture, in whose polished cuirass he could bring together his strongest touches of light and dark, and by blending his tones together, more than the Venetians, he united softness with vigour in a greater degree, perhaps, than any other painter, if we except Correggio. I cannot help thinking, however, that his system has occasionally led him into mannerism, and too obvious a sacrifice of truth. In his 'Rape of the Sabines,' in the National Gallery, for instance, his darks are chiefly assembled in the lower part of the picture, which are spread by one or two smaller patches on the left above; his aim being evidently to obtain great breadth, by keeping an extended mass of light in the upper part and in the centre. There he has spread his light sky by a white building, and, to increase it still more, has made his shadows on the figures adjoining fainter than can possibly be accounted for; they want middle tint to give them the force which they might be expected to have in the situation they occupy, as compared with the other groups, and consequently look evanescent and unreal. Art is here, perhaps, too palpable. But he seems at all times to have been too well satisfied with the theory he had so happily organized to be very anxious to *hide* its principles. The licence I have adverted to is not, however, apparent in his other pictures in the same collection. His allegorical work, in particular, is a noble specimen of his power in *chiaroscuro*, as well as in composition and colour. The Dutch and Flemish painters, in their pictures of familiar life, excelled in the management of light and shade, and, according to Reynolds, have shown in this department that consummate skill which entirely "conceals the appearance of art," and he particularly recommended to the young artists a careful study of the works of Jan Steen, Teniers, Ostade, &c. The *chiaroscuro* to be found in these seems to arise naturally from a mere imitation of the ordinary effects and circumstances of the subjects they chose, skillfully managed. Any appearance of artifice would have been at variance with their homely character, in which great truth and simplicity, with beauty of execution, were the only charms by which they aimed at captivating the spectator. But in the hand of Rembrandt *chiaroscuro*, though intimately combined with colour, became the essential predominating quality of his art; he diminished the quantity of light hitherto usually adopted, and confined it more decidedly in one focus, with which he allowed no other light to vie, or interfere in brightness, though he took care that his extended darks should never be empty; these he contrived to vary and enliven by reflected half-tones (which are often the result of merely loading the parts with thicker colour), re-

flecting light by substance as well as hue, and thus introduced multiplied details into his shadows with surprising truth and breadth.

Reynolds thinks, that he has sometimes pushed this concentration of effect beyond its proper limits, and that by making his light too solitary, and employing too small a quantity of it, he has given an artificial look to his pictures: this may occasionally be the case in the subjects that he has represented out of doors and illumined by the sun; but in others, which fell in more naturally with his taste for subdued and deep tones, his chiaroscuro seems to be perfect. A beautiful instance of it may be seen in the 'Nativity' in our National Gallery, where the light proceeds from the infant Saviour, on the plan of Correggio's 'Notte,' spreads on the surrounding figures and forms the principle mass; this is supported by a secondary light of a lantern near, and revived by a third light behind. The rays from these are caught in faint echoes by the rafters and other parts of the stable, and are diffused throughout with great ingenuity, truth, and picturesque effect. There is, besides, so much propriety in the characters and expressions of the figures, and such consistency in the whole picture, as prove it to be a work of great intellectual, as well as great imitative power.

Having alluded to Correggio's 'Notte,' I am tempted to bring it again before you for an instant, for the purpose of making a remark on the different modes in which Correggio and Rembrandt have treated this subject, in both of which chiaroscuro has so much influence. In skill and science they are both nearly equal; Rembrandt's composition I think preferable, but they differ essentially in taste: Rembrandt presents us with the birth of an extraordinary child, it is true; the supernatural light in which he is enveloped, accounts for the awe and worship of the spectators; and from all the surrounding circumstances we cannot mistake the subject of the picture for any other than the 'Nativity': but we are still chiefly impressed by the truth with which the mean and multiplied details are rendered, and with the technical skill he has displayed; while Correggio, by introducing a group of angels floating in the divine light of the infant Saviour, adoring and rejoicing in the transcendent event which has just taken place, and the daybreak which has burst on the darkness of the world, elevates the mind to the sublimity of his theme.

The students in the Painting School have more than once had an opportunity of examining one of Rembrandt's pictures, 'Joseph and Potiphar's Wife,' to which there is perhaps no specimen in this country superior in brilliance of effect and colour; to say nothing of its great truth, and even refinement, of expression—a quality which it may with truth be asserted, is always found in the genuine works of Rembrandt, however ill-dressed in his homely *dramatis personæ*. His 'Adoration of the Magi,' in the Royal Collection, presents a very remarkable specimen of chiaroscuro, and though perhaps not equal to many of his works as a whole, has very fine parts, and is interesting, as it strikingly shows the loaded mechanical process by which it is elaborated.

Chiaroscuro, as one of the great powers of Painting, has been more appreciated and cultivated with more success in our own country, than in any of the modern schools. Perhaps the invention of mezzotint engraving and the great perfection to which it has been carried here, may have had some influence in leading to a fuller perception of the efficiency of the principle; but it is to the genius of Reynolds that the English school is indebted for its development and application. I shall not quote his precepts on this part of the art, because I conclude that every student of this institution is either already acquainted with them or means soon to become so. This great painter has shown in his doctrine, as well as in his practice, that he had made himself master of all the technical systems of the different schools, and was acquainted with every mode of picturesque effect; he cannot, therefore, be too carefully studied. In his own works he has displayed the greatest variety of chiaroscuro; sometimes he made his lights tell in decided masses and agreeable shapes upon low middle-tints, intermixed with the deepest darks. Of this mode, his 'Mrs. Siddons as the Tragic Muse' is a beautiful instance; at other times he adopted the contrary principle, of dark masses on an extended

light, always combining them with a rich modulation of half tones, and remarkable breadth. In his 'Infant Hercules,' broad lights, intersected by strong masses of dark, sweeping across the picture diagonally, like Tintoretto, give a most brilliant and powerful character to this the finest of his compositions: the chiaroscuro is like a sudden burst of lightning on the scene. In all his works, the strongest darks are closely opposed to the lights, by which he renders both distinct and vigorous, and sustains the low and mellow tones of his colour. He employed with great freedom what are called accidental shadows, wherever he thought they would improve the effect, leaving the spectator to account for them by "passing clouds," or as he best could. Though not the inventor of this convenient licence, which had its origin in the Venetian school, he was the first to bring into practice what seems now to be considered not merely justifiable, but almost indispensable.

To our staple art, portrait painting, it is no doubt of the greatest advantage, in affording opportunities of disguising the formalities of dress, or the abrupt and often awkward termination of parts of the figure; in giving agreeable shapes to the lights, and roundness and union to the whole; it may therefore well be allowed in works where so much is gained by it, if not carried to excess. The great object in portraiture being to give value to the head, the rest of the picture is to be rendered subordinate, but agreeable, by every contrivance the artist can have recourse to, consistently with an appearance of truth.

The Venetians rarely attempted to relieve their figures, when dressed in black or dark colours, by backgrounds still darker, but rather by lighter tones, giving them in this manner a distinct and natural character; but Reynolds justly considered strong relief as less desirable than breadth and fulness of effect; and he incalculable the propriety of supporting the strong shadows of foreground objects, by equally strong darks in the background. In consequence of this principle, he frequently made a black coat assume the appearance rather of a grey one, by extreme depth of tone in a curtain or wall behind. The singular beauty of his hues, and the rich colour he introduced in other parts of his picture, enabled him, however, to render this agreeable; but it seems rather a struggle of art with nature, and in other hands is perhaps seldom successful.

In the consideration of this branch of my subject, I must not omit to cite another artist of our school. Lawrence may be said to have extended, varied, and invigorated the treatment of chiaroscuro, and to have wielded it, in all its different modes and characters, with uncommon power. His peculiar brilliance arises from the vivid opposition and broad masses, of his lights and darks (with little intervention of middle tints), and the particular intensity which he contrived to give them; to obtain which he employed the most powerful pigments that chemical science could produce. His white was like snow, and his darks deeper than black; and these were often brought into the fiercest collision, as if with the endeavour to rival light itself, and dazzle the eye of the spectator. Whether this be the legitimate aim of painting, and whether his pictures did not lose somewhat in beauty of tone, while they achieved such uncommon splendour of effect, may admit of a doubt; but to extend the sphere of Art, and show where and how any of its powers may be augmented, is an admitted test of genius: and however the qualities thus practically evolved may afterwards be modified or applied, they may, at least, be considered as valuable landmarks for the guidance of future artists; and he who has raised them is justly entitled to gratitude and admiration.

Were it proper on this occasion to do so, I might here add the names of several living authorities among us, which I am persuaded will naturally occur to my hearers; but I shall rather endeavour to assist the student in further developing the principles I have now laid before him, and their practical application.

The first point which seems necessary in arranging the chiaroscuro of a picture, is to determine the source and nature of the light by which the objects in it are supposed to be illumined, whether it proceed from the sun, or some artificial cause, and come in from one side, from behind, or in front of the spectator, as these will necessarily influence the situ-

ation, direction, and depth of the shadows. These are to be considered as fixed points, on which the ideal part is to be engrafted. And here the necessity will immediately appear for a considerable knowledge of aerial as well as linear perspective, and a familiar acquaintance with the laws of optics, without which the projection of the shadows of objects upon the ground, the deviation occasioned in the progress of these by the interposition of other bodies, and the reflections of the light under various circumstances, can never be truly expressed. The poetical character of the subject will then suggest what additional quantities of light and dark may be desirable to give effect to the whole; which invention, taste, and science must contrive, proportion, and distribute; for every subject requires a particular treatment of chiaroscuro. As the work partakes of the gay or grave, the lively or severe, light or dark should prevail, and be more or less dispersed, concentrated, or opposed. In inventions of a cheerful or joyous nature, a large preponderance of light, and delicate half tint, is desirable, set off by a few darks, as we see in the pictures of Paolo Veronese, Guido, and in some of Rubens'. In those of a grave or pathetic character, the greater portion of the picture should consist of a low half tone, deepening into strong shades, with a small quantity of subdued light. This is deemed the legitimate tone of historical painting, especially of scriptural history, and is conspicuous in the works of Ludovico Carracci, and most of the Bolognese school. When the subject is gloomy, still more dark will be necessary; if terrific, a prolixity of shade, with flashes of vivid light, and little middle-tint, as may be found in the pictures of Guercino, Caravaggio, and Spagnoletto. In works, again, of a magnificent character, the chiaroscuro may be made out more by richness and depth of colour, as we see in those of the Venetians and Rubens. Where vivacity is required, the lights and darks must be detached; where breadth or softness, they must be more blended or diffused. In all cases, a chief and predominant mass of light or dark is essential, which must be modulated through the work; either of these may form the melody or air, and the other the accompaniment. The effect will be more piquant if small quantities of the strongest light and dark be brought up as reserves at those points where sparkle is required; such was often the practice of Titian, who generally spread the light and dark throughout his pictures with an economy that still left him the means of giving additional spirit to the chief point or focus, by a small portion of each, drawn from the extremes of his scale.

In his picture of Venus and the Graces of which Mr. Thompson's copy in the Academy will give the student an opportunity of judging, the strongest touches of both light and dark are brought close together on the wing of Cupid in front, which forms the salient point of the composition; this is the principle of the light and shadow on a bunch of grapes, the favourite system of this great master, and by which he gave a centre to his picture, ensured breadth, roundness, and union of effect, without emptiness. This is also the principle of the chiaroscuro of Correggio and Rubens. Rembrandt is still more spherical and blended, and, for that reason, occasionally appears more artificial. Reynolds, to obtain great force, and support his rich tone of colour, sometimes adopted large masses of midnight shadow, in which, perhaps, the parts are too much sacrificed, and confounded with the background, although no one is more remarkable, in general, for a beautiful modulation of low half tints in his darks. But it is not improbable that the want of a more Academic education may have disposed him to give less value to form, as an element of the art, than it deserves, and always maintains in those higher styles which he so much felt; and his admiration of which is to be found in every page of his writings. After all, if a fine effect can be made out by the natural light and shadow and colour of the subject without obvious contrivances and a display of chiaroscuro, the work will probably be of a higher order; although, as I have said, such aids seem almost indispensable in the treatment of portraits—at any rate, they are chiefly admissible in ornamental works, having, in themselves, a great tendency to undermine sentiment. In avoiding this error, however, Poussin seems to have fallen into the opposite extreme, and to have lost sight of that concentration and subordination which produce unity of



effect, an indispensable requisite in every style. Reynolds remarks that, in this respect, he is just the reverse of Rembrandt, and is as defective in chiaroscuro, as Rembrandt is too artificial and condensed.

The science of chiaroscuro (for so it may be termed in the present state of Painting) has given a new character to Art; and in this country at least has become, not only an essential part of the composition, but almost its distinguishing feature, and the most relished; it is, in fact, the principal ingredient of that quality of Painting called the *picturesque*, on which, I think, it may here be desirable to offer a few observations. The term *picturesque*, derived from the Italian *pittresco*, literally signifies, that which is after the manner of a painter, and, therefore, it may be considered a part of my duty to point out what qualities are generally understood to be included in it. The epithet is too vague to admit of any close definition, but it seems to have been founded on the gradual discovery, or perception, that light, dark, and colour, are not only valuable as the necessary instruments of imitation, as the language of the art, but that they have, in themselves, properties so agreeable, that when skillfully adopted, they are capable of communicating interest to the most ordinary objects and circumstances, and of making a picture (in the common acceptance of the word) out of the most trivial, and even repulsive materials, the dregs and refuse of nature. The sun breaking out upon a dunghill, and reflected in a puddle, may furnish a picturesque effect. Rembrandt's 'Kitchen,' among many other of his works, might be cited as an example. The hunting pieces of Rubens, and the celestial light of Correggio's 'Notte,' also belong to it, from their brilliancy of chiaroscuro. The picturesque appears to have been either unknown or disregarded by the ancients, and those masters who preceded Leonardo; and, indeed, the term could hardly have arisen, till after painters had begun to display a degree of mannerism. This first became conspicuous in the works of the *machinisti*, who according to Fuseli, date their origin from Correggio himself. His great works in the Duomo and church of S. Giovanni at Parma, no doubt led the way to those enormous compositions which fill the cupolas, and ceilings of the churches and palaces of Italy. Mengs considers Lanfranco more particularly the inventor of this style, who, he says, copied only the surface of Correggio's art, but did not penetrate its refinement. The distance from which these works were to be viewed, suggested, and almost rendered necessary, violent antitheses of colour and effect, sprawling attitudes, and, in general, a caricature of all the qualities desirable in a legitimate picture; in the midst of which, and at such a height, neither sentiment nor subject could be very distinguishable. Practice on this immense scale soon gave the artists, so employed, extraordinary facility in the arrangement and execution of these often masterly productions, for such may certainly be considered the ceiling of the Barberini Palace, by Pietro da Cortona, the works of Lanfranco and many others; and these brilliant effusions of the practical powers of the art, seemed to have introduced a passion for the new manner of the painters, or the picturesque—in contradistinction to the more pure and sober style of their great predecessors. This epithet, and with it, we must suppose, the qualities it implies, was soon extended to Poetry;—Sculpture and even Architecture began to affect the picturesque; as we see in the fluttering marble draperies, and Rubens-like forms of Bernini, and the architectural extravagancies of Borromini and Juvara. And it is now the great criterion of all that is supposed to be most interesting in landscape scenery. What then are its particular properties, as it belongs to Painting?—a line of demarcation seems to have been recently drawn on the continent, in relation to the Arts, which separates them into the *classical* and the *romantic* styles. The first, which is that of the ancients and the most celebrated moderns, aims at grandeur and symmetry of form, beauty, grace, sublimity, pathos; all that is calculated to excite our best feelings and exercise our noblest faculties—to raise and adorn our nature, avoiding everything mean, sordid, and vulgar. The latter, the romantic, appears to be essentially the same as the picturesque—a sort of chartered libertine, who, abhorring the formal and the classical, courts the wild, the capricious, the strange and accidental; and proud of a looseness and bravura of execution, hardly com-

patible with purity or correctness, is content with stimulating the fancy, and delighting the sense. Each of these styles has its warm partisans: which of the two is the worthier aim of the art, I need hardly point out; yet it is not to be denied that the picturesque also deserves to be studied in its utmost extent.

That which may be considered the most attractive quality of our Art, which includes the whole of its peculiar and appropriate interest, the means by which its higher aims may be made effective, cannot safely be neglected; nay, something is to be sacrificed to its claims.

Poetry, when combined with Painting, must be of such a kind as will unite freely with its elements, and, if necessary, bow somewhat to its paramount pretensions. As music "when married to immortal verse," though less intellectual than her partner, asserts a similar precedence, and sense is often compelled to give way, in some degree, to sound. In both these instances, Poetry is not in her own dominions, but is acting only as an ally, and sense and intellect must compromise their reciprocal claims as well as they can. Reynolds has justly said, that "perhaps no apology ought to be received for offences committed against the vehicle (whether it be the organ of seeing or hearing) by which our pleasures are conveyed to the mind." And how much of the picturesque may, by a great master, be combined even with the sublime, without degrading its elevated character, his admirable picture of Mrs. Siddons practically and strikingly proves.

It is evident, however, from his Discourses, that he conceived the picturesque to belong properly to the *ornamental*, in contradistinction to the great style of Painting, and he objects, on this ground, to a frequent practice of the Venetian school, that of throwing the principal figure into shadow, a circumstance which, I confess, does not appear to me altogether inadmissible in subjects of a high poetical character,—nay, some of these may, perhaps, demand such a mode of treatment, and derive from it particular grandeur; Sir Joshua has himself adopted it in his 'Macbeth' in the witches' cave: it is, of course, generally unfavourable to expression.

If our Art has been losing ground in intellectual dignity since the days of the great triumvirate, Leonardo, M. Angelo and Raffaele, it has much advanced in the power of chiaroscuro and picturesque effect. Reynolds recommends that we should, in these days, endeavour to soften the severity of the grand style, and, in the instance of Mrs. Siddons, he has done so with a success that puts criticism to silence. It would be a question, however, of some nicety to determine whether many of those celebrated works, which, to modern eyes, may seem deficient in picturesque effect, or, in other words, dry and formal, would, or would not, be improved by a larger portion of its fascinations; and it might be an interesting and not unimproving exercise to take up the cartoons, for instance, and try how far they might be benefited or otherwise by such an admixture. One may conceive that greater breadth and force might be given to some of them without injury; and that neither the composition, style, nor expression, would necessarily suffer by greater truth and harmony in the hues in which they are presented to us. An able and judicious artist might possibly accomplish this, and render them more attractive at the first glance, without interfering with the higher aim of these great works. Such, perhaps, might be the case with 'The Charge to Peter' the 'Ananias,' the 'Paul at Athens' and others, and many of the backgrounds might evidently be simplified with advantage, but a more splendid scale of colour, and an ostentatious or imposing chiaroscuro, like that of Rubens or Rembrandt, would infallibly degrade them to the *ornamental* style, and dispossess them of the dignity and sentiment for which they have hitherto been so generally and justly admired. Perhaps, even the bland union of qualities which we find in Correggio might not improve their character, but rather lower them from the *grand* to the "pleasing." I apprehend the 'School of Athens' could admit of such a reformation, only (if at all) in a very limited degree. The figures in this magnificent composition are so numerous, and the subject of so comprehensive a nature, that it seems incapable of being treated with a greater degree of unity than it already possesses; and although the hues and the harmony might be

improved, more probably would be lost than gained, by any endeavour to give it greater breadth, and still more by the vain attempt to dress it in the qualities of modern painting. It decidedly belongs to the *classical*, of which character it might easily be stripped, but from its very nature it could never be made picturesque.

In fact, the degree in which the master-pieces of that period might be rendered more attractive to the sense, without their losing *caste* as works of mind, would, I think, be comparatively trifling, and the experiment of reforming them one of no ordinary difficulty.

I will not pursue these speculations further at present, but conclude with observing, that when this useful, but somewhat insidious ally, picturesque chiaroscuro, does not challenge an undue attention, but is judiciously adapted to the demands of the subject—when it assists the sentiment and purpose, and is in unison with the poetical character of the picture, it may justly claim its share of admiration; but if it usurp anything beyond this, it soon becomes meretricious and degrading; has a tendency to substitute mere stains and blots for design and expression, and to merge the intellectual in the technical capabilities of the art.

#### DR. SOUTHEY.

THE painful information, incautiously spread abroad by Mrs. Sigourney, and recently noticed in the *Athenæum* (ante, p. 139), will have prepared the public to receive, without surprise, almost without regret, an announcement of the death of Dr. Southey. After a long career of literary labour and exertion, "a cloud," as his wife tenderly described it, overshadowed his mind, and from its darkest gloom, as she foreboded, he has passed to the portals of the grave. The historian, the biographer, the poet, one of whom England has so much reason to be proud, is "gathered to his fathers." The simplicity of this scriptural expression is particularly applicable to one to whom what Milton calls beautifully "the charities of life" were especially dear; whose genius may be admired, but whose personal and domestic virtues were an example to all.

Dr. Southey had a manly and affectionate pride in advertising to his parentage. His father was a linen-draper, in Wine Street, Bristol, where his son Robert was born on the 12th of August, 1774. From a memorial, the notes for which were furnished by himself, we learn, that the boy was sent to school when six years of age, to Mr. Foote, a Baptist minister; that he was subsequently taught by a Mr. Flower, at Corston, near Newton St. Loo, and by a Mr. William Williams, "a Welchman, from whom little scholarship was to be got," being subsequently placed at Westminster, in 1788, by his maternal uncle, Mr. Hill, and finally at Baliol College, in 1792, with an idea of his entering the church. But Southey's Oxford career closed in 1794; for his tendency towards Socinian opinions made the plan of life chalked out for him altogether distasteful. In the same year he published his first poems, in conjunction with Mr. Lovell, the friends assuming the names of Moschus and Bion. About that time, too, he took part in the famous Pantisocracy scheme, to which all the eager contributors brought golden theories, but of more tangible coin so little, that the Utopian project was necessarily relinquished. In the November of the following year, 1795, he married Miss Fricker of Bristol, the sister of Mrs. Coleridge. In the winter of the same year, while the author was on his way to Lisbon, 'Joan of Arc' was published. He returned to Bristol in the following summer; in the subsequent year removed to London, and entered Gray's Inn. He passed part of the years 1800-1 in Portugal; and we find notices of a casual residence in Ireland, (as secretary, we believe, to Mr. Corry or to Mr. Foster), and of his final establishment at Keswick, in the lake country, early in the century. The other events of Dr. Southey's life, apart from the books he wrote and the books he collected,—each an incident to a scholar,—may be recorded in small compass. On the decease of Mr. Pyc, in the year 1813, he was appointed Laureate; received his Doctor's degree in the year 1821; and about six years ago, contracted a second marriage with Miss Caroline Bowles, one of the most pathetic and natural among contemporary authoresses. That he was at different times offered



a barometery and a seat in parliament, are facts well known to his friends; the public can trace the rest of his career in the works which he poured forth, with a versatility, a care, and a felicity unrivalled in these hasty and superficial days.

To give a complete list of his labours is impossible, at a moment's warning. The poems are 'Wat Tyler,' 'Joan of Arc,' 'Thalaba,' 'Metrical Tales,' 'Madoc,' 'The Curse of Kehama,' 'Carmen Triumphale,' 'Roderick,' 'The Vision of Judgment,'—to say nothing of fugitive pieces. The enumeration of these, small as is their bulk among Dr. Southey's literary performances, suggests at once the scholarship and the diligence of their writer; for they range between the remote superstitions of Hindû mythology, the early history of England, France, and the Peninsula, and the great political and historical changes of his own time, in which it was Dr. Southey's fate to participate; for, in the interval between the publication of 'Wat Tyler' and his apotheosis of George the Third, the poet had veered from "liberty and equality" to "right divine." It must be added, that in both extremes of opinion, whether as poet, historian, or critic, Southey was eager, unshrinking, and uncompromising. Yet, in private life, he was kind, gentle, and tolerant; few men have been more beloved by a circle of intimate friends; and literary pursuit and moral worth served with him for a bond of intimacy.

But we are digressing, while the task of enumerating the principal of his prose works is still unperformed. These comprise translations of the poems of the Cid, of Amadis, and Palmerin of England:—Essays, allowing the 'Letters of Esplanade,' 'Sir Thomas More's Colloquies,' and the slighter 'Omniaria' to bear the name:—Histories, among which are 'The Book of the Church,' the 'History of the Peninsular War,' the 'History of the Brazils':—Criticism, which section, of course, includes his voluminous and important contributions to the *Quarterly Review*,—and Biography. Foremost in this last department we must point to the 'Life of Nelson,' as one of the most popular and perfect specimens of its class which our language possesses, noble in feeling, and faultless in style,—to the 'Life of Wesley,'—the 'Life of Cowper,'—the 'Life of Chatterton,'—and the 'Life of Kirke White, of Nottingham.' The last exhibits our author in one of his most amiable aspects.

We must close this insufficient and hasty sketch, feeling that to do justice to the variety of attainments of his subject is impossible. But, though far from subscribing to the opinions which Dr. Southey advocated so warmly, sometimes so intemperately, we cannot take our last leave of him without offering a tribute to his virtues. He was benevolent, generous, patient, *punctual*;—and how much is comprised in the last epithet, as applied to one in whom premature old age was superinduced by ceaseless labour of hand and brain! As a man, the poets, historians, and biographers of England should long look upon him as a model, and feel that they have lost a teacher as well as a friend.

#### SIR JOHN ROBISON.

SCIENCE and the practical arts have lost an active and zealous friend in Sir John Robison, who died at Edinburgh, on the 7th inst. He had been seriously indisposed for more than a week, and the causes of death were water on the chest and disease of the heart. To his intimate friends it had been well known, that his health was by no means in a satisfactory state, and for the last six months he had been subject to slight attacks of a threatening character.

Those who were acquainted with the energy and activity of Sir John, and his strong and healthful appearance, will be surprised to know that his age was sixty-five; but on the other hand, when it is known that he went out to India at the age of twenty-four, that he remained there until he had acquired a considerable fortune, and that he has now been twenty-eight years engaged in a very active life at home, they will be no less astonished that he could have done so much in so short a time. In India, his mechanical skill was the principal cause of his rapid success. Always devoted to mechanical pursuits, and of a very ingenious and inventive mind, he attracted the attention of the Prince of Nizam, whose artillery he was employed to remodel; and he soon raised it to the

standard of European perfection. Success in this undertaking led to the favour of the Court, and he was successively employed in the construction of important engineering works in that country, by which he continued to increase in favour and success, until, in thirteen years, he was able to return home with a respectable fortune, the reward of his energy and mechanical skill.

Next to his own family and personal friends, his loss will be most deeply felt in the Royal Society of Edinburgh, and in the Royal Scottish Society of Arts. Of the former he has for many years been the secretary, and the amount of time and zeal he devoted to its duties, his accurate business habits, and the zealous, affable and disinterested manner in which he discharged its duties, had a great deal to do with the measure of success which attended the meetings of that learned body. His hospitality to foreigners and distinguished scientific strangers was widely known and acknowledged, and the amenities of science were never better or more cheerfully administered. Of the Society of Arts he had been one of the founders, along with Sir David Brewster, and Mr. Tod; he was its President, and one of its very active contributors.

Of his usefulness as a member of the British Association, our own pages bear ample testimony: he was one of its Council, and president of the Mechanical section. He was associated with Mr. Scott Russell in the important researches carried on under the Association; and although his last act at the last meeting of that body was to disclaim his own right to share the merit of those researches, which he stated to have been planned and conducted by his coadjutor, yet the latter gentleman did not fail to acknowledge the valuable assistance he had derived from consulting with Sir John, and to express the great pleasure which he had enjoyed in his hearty and zealous co-operation in all that could promote the objects of their scientific inquiries.

Next to the promotion of the interests of science, his favourite occupation was the pursuit of mechanical amusements. He was an expert turner, possessed a workshop, where he spent much of his time, and bestowed great attention in bringing to perfection various apparatus for constructing screws, turning metals, soldering, filing, and the like; and in several departments was the author of improvements which have incorporated themselves permanently with the arts in this country. Whatever he did, he desired to do in the best possible manner. He built a house, in order that he might improve the system of domestic architecture; and when he had accumulated a sufficient stock of further improvements, he sold it, built another; and it is well known, that in all respects, as regarded arrangement, comfort, beauty, excellent warming, and unparalleled ventilation, no houses were equal to them. His last house was absolutely perfect, and was adopted as a model by Mr. Loudon, who, in one of his late works, had it drawn for him, engraved, and fully described.

Sir John had some peculiarities,—and which of us is without them?—but thus much may be said of him, that he was never known to undertake any duty which he did not most zealously discharge; he never slept with an unanswered letter except once, and it made him so miserable, that he awoke at 3 o'clock in the morning, got up and wrote the answer to it. His delight was to seek out talent in others and bring it out into its appropriate sphere of usefulness. He had inherited many of the good qualities of his distinguished father, the late Professor Robison.

#### RECOLLECTIONS OF THE LATE SIR ROBERT KER PORTER.

[From a Correspondent.]

THE sight of a Catalogue for the sale of Sir Robert Ker Porter's personal effects, to take place at Christie's Auction Rooms next week, has recalled to our recollection the days of his youth, in this country, when we knew him universally extolled for the diligent application and brilliant results of the variety of talents with which the unsparing hand of Nature appeared to have endowed him. But he bore all with a genuine modesty and unchanged happy companionship with his young compatriots, that will ever endear his name to their remembrance. His destiny was an enterprising, a romantic, and in many respects a splendid one; but in all, he was

still the same man, unassuming, amiable, and beloved, and ever supporting, in all the foreign countries to which that destiny led him, and in every station he bore, the legitimate character of an Englishman, by the suavity, firmness, and quiet dignity of his conduct and manners.

His career of life may be divided into three divisions:—The Fine Arts, the Army, and Diplomacy. The first began in his almost infancy, in Scotland, whither his mother, then in her early widowhood, had taken her children for education; and there, when a boy still in petticoats, being one evening at tea in the little parlour of the renowned Flora Macdonald, in Edinburgh, he fixed his eyes on a battle-piece hanging on the opposite side of the room; the heroine observed his speechless admiration; told him it was one of the fierce combats during the memorable year Forty-five, and, taking him near to it, explained all its particulars. From that moment his heart took fire; a pencil and sheet of paper were never out of his hand; and the inspired passion never forsook him.

In the course of a few years Mrs. Porter removed to London, and lost no time in consulting the then President of the Royal Academy, Benjamin West, respecting what might really be the promise of her son's abilities for the art he so delighted in. Mr. West examined the various drawings she had brought as specimens, and, without hesitation, while he held in his hand one, a battle-sketch, pronounced the boy to be a fit disciple for the Royal Academy. "If he live," (said he,) I see, by the spirit of this I hold in my hand, he will be one of us."

He was, consequently, soon admitted into that Academy (then at Somerset House), where, as the essential foundations for a consummate artist, he studied anatomy, and carefully drew, not only from the best antique models, but from the breathing forms of men and women in the Life Academy. There are several books of these Academy studies, done at the time, in Messrs. Christie's catalogue; and also not a few of the aspirant battle-sketches we have spoken of,—the essays of his boyish pencil.

From year to year he progressed on, a zealous student in every point which he thought could reflect light upon his particular bias in the art. He studied History, Heraldry, Fortification ancient and modern, Architecture, and Geographical and Military Surveying; thus, almost unconsciously, fitting himself for all the subsequent changes in the pursuits of his life. And thus he was early prepared for the accomplishment of that great effort of the historical painter's art, which, by one stroke, it may be said, at once established his fame,—we mean, 'The Storming of Seringapatam,' the description of which, by the papers, and the lips of some of his military friends who had shared in its perils and its glory, on the instant seized the whole bent of his genius, and, within six weeks after he had listened to its details, he suddenly astonished the people of London, by presenting the whole scene on a spread of canvas of one hundred and twenty feet, in the Great Room at the Lyceum.

Mr. West, who saw this work before it was opened to the public, said to the Royal Academicians, (then assembled at Somerset House, preparing for the Annual Exhibition), "He had just looked on what he must consider a wonder in the art; a work of such dimensions, finished throughout, in a brevity of time which any other man would demand even to sketch out his design; done by young Ker Porter, hardly then in his twentieth year!"

This picture was successively followed by others nearly as large, all dedicated to similar historical subjects, one of which is still extant in some of the chambers of Guildhall—'The Battle of Agincourt'—which he presented to the City of London, about the time he was meditating to change the portraying of military scenes for the actual field itself. And, when preparing for his first expedition, he consigned some of his above-mentioned works to the safeguard of a friend's warehouse in London, and, amongst them, that of 'The Storming of Seringapatam,' where it was, unhappily, destroyed, in a fire that consumed the premises.

There fortunately exists a kind of "living remains" of this picture, in the *original sketches*, done by his own hand, in oils, and from which he painted the one vast panoramic scene, now no more. They are in three compartments, for the convenient disposition

of the artist, while painting on so extensive a canvas. They are of moderate dimensions, admirably finished, and are in Messrs. Christie's catalogue.

Similar to them, in size, are not less interesting sketches of battles in Egypt, that of Alexandria, and another of the dying scene of Sir Ralph Abercrombie. The campaign in Portugal, and the Cossack affairs in Russia, also shared his pencil. Indeed, it appears, from the portfolio collection of drawings, presented to us in this schedule of his remains, that whether as a traveller of careful observation, or as an artist, he has left nothing worthy of notice in the countries he visited, without bringing home some interesting memorandum of what he saw.

Even while at the place of his last diplomatic duties, (Caracas, in South America, where he resided sixteen years,) when any hours of relaxation presented themselves, he employed them in drawing views of its adjacent beautiful and magnificent scenery amongst the valleys of the Andes, or in painting pictures consonant to the frame of mind such sublime, and often solemn, subjects produced. Of all these various exercises of his pencil, numerous specimens will soon be before the eyes of his countrymen; and, amongst them, five particularly striking. Four are sacred subjects; beginning with that of 'Christ at the Last Supper, blessing the Cup.' This was the first picture he painted in the Caracas, and he did it to consecrate, to the eyes of the common people in that city, (who, then in their dark bigotry, considered our countrymen as having no connexion with the Christian faith,) a little chapel and cemetery, which he was there establishing for the secure burial of the Protestant dead. The structure was quietly erected, under the sanction he obtained from the Caracas government, and, by the time it was finished, an Act of Toleration was also effected; and the Bishop of Barbadoes being invited over from that island, also by the sanction of the President of the Republic, Sir Robert Ker Porter had the satisfaction of seeing the sacred object he had been working at, during the first five years of his residence, fully completed, in this consecration of a Christian place of sepulture for his countrymen. The picture of the 'Salvator Mundi,' before mentioned, having remained above a year in the little English chapel, and produced the desired impression on the natives of the country, whose minds, by improved systems of education, were gradually becoming enlightened, it was obliged to be taken down, the power of the sun having begun to injure its surface; and Sir Robert replaced it with a tablet, on which he caused the Ten Commandments to be engraved in the native language.

The second picture of this class, is 'Our Saviour blessing the Little Child,' tender, yet brilliant, in its colouring; and the infant has already a holy aspect in its young eyes.

The third, an 'Ecce Homo,' we are told, was the last of all the pictures Sir Robert Ker Porter painted in that country. He finished it only a few months before he came away; and though the preceding two are beautiful in design and execution, this one has a depth of expression, a yielding compassion evinced in the Divine nature, while suffering in the body for the expiation of man's penalty for sin—(for them, for whom, in their then actual deeds of cruelty, His boundless mercy prayed, "Father, forgive them; for they know not what they do,")—which, to our eyes, renders it the most admirable of the three: and it is even the more interesting to us, when we consider it to have been his last.

The limits of these sketching recollections will not allow of our particularizing any more of this posthumous collection of our lamented artist's works. Therefore, we shall only remark, that the memorials he brought to England of his antiquarian researches in the East, are valuable; and curious from their variety; some being of the remotest ages. We can imagine the interest with which he sought these relics, and the enthusiasm with which he gathered them.

That all these richly exercised talents—all this research, and patriotic dedication of its acquirements, are now closed—is a theme of such regret to us, who knew, respected, and loved him, when he lived amongst us, that we hasten to turn from the page that would give any detail of the sudden stroke of death, induced by the severity of a Russian winter

last year, acting on a constitution so long accustomed to the warm suns of South America; and which deprived his country, and his friends in all countries, of the services, and the endeared companionship of such a man.

#### FOREIGN CORRESPONDENCE.

Berlin, Tuesday night, March 14.

As you thought a few hasty remarks, written while the solemn charm of the 'Antigone' was upon me, worth printing, I shall send you an equally hurried report of Gluck's 'Armida,' from which I am just returned, weary and delighted. I regret to think that there is little chance of your hearing this wondrous work in London, and I would fain send home to my dear fatherland a humble tribute of whatever pleasures I have enjoyed out of it.

I had never heard an opera of Gluck's. I had no distinct expectation, no idea of its character, except that it was the perfection of musical declamation—and, generally, unlike every other. But, first, as to the subject. The Armida of Gluck is not the Armida of Tasso; whatever the *libretto* may say. She is much more a Medea,—a haughty and implacable sorceress, struck by a wrathful deity with a consuming and unrequited passion, against which she vainly struggles. She speaks of her love as a curse, and of its object as an enemy—she tries to pull the barbed and poisoned arrow from her breast, and is filled with rage and shame at her weak and unavailing efforts. She summons to her aid furies and demons, and when by her incantations she has at length subdued Rinaldo to her power, she feels the degradation of such a conquest, the shame of such a love. "He loves me," she says, "but ah! what a love! Can I rejoice at such a victory? Ah, vain conquest; it is but a delusive shadow. Woe is me! His love is not like mine. I invoked the infernal powers to kindle his flame; my spells compelled his soul. Without art, without effort, without a wish, he has enchained my heart with indissoluble bonds. Woe is me,—his love is not like mine."

Such are the auspices under which her love triumphs; such the forebodings by which her triumph is poisoned. The whole conception is essentially tragical, and much more Greek than Italian. The doom is ever hovering with its dark wings over the brightest scenes of the piece,—we see their shadow. In Tasso's Armida we forget the enchantress in the woman; we see her gentle, devoted, subdued to her love and her lover. Gluck's Armida is always terrible; terrible in her pride, her vengeance, her love, and her despair. All this one ought to know beforehand: for one feels, before an act is over, that Gluck could not conceive Armida as Tasso conceived her. The grand, the solemn, the majestic, the stately, the strong, are his element, spite of bits of exquisite tenderness and voluptuous beauty. For want of knowing the drama, I felt something like disappointment in the first act. It seemed to me magnificent, but inappropriate music; and that was exactly what I did not expect. The first thing that struck me much, was the incantation in the second scene of the second act,—this is awful and ominous in the extreme. But now comes one of those creations of matchless and faultless beauty, which at once lap the mind in absolute content. One feels that Genius can go no higher, and that for a moment the unquenchable longing of the human heart after beauty and harmony is satisfied.

Rinaldo is discovered walking in Armida's garden. The symphony is of a sweetness of which words can give no idea. You want not to be told that his senses are greeted and taken captive by every enchantment of nature; that the song of birds, the gushing of brooks, the balmy air, the fragrance of flowers, and all the unutterable intoxication of spring, is around him; you hear it all. Yes, I mean what I say; you hear the flowers breathe odours, you hear the whole ravishment of the scene; and before the hitherto inflexible hero opens his mouth, you feel that he is lost. Heart of man could not resist the vast weight of beauty and delight which that music describes. Before he takes off his helmet, you fancy the steel must melt or turn soft; and when he resigns himself to slumber, you feel that his fate is as inevitable as that of the frozen traveller who lies down to sleep in polar snows. In short, this instrumental music alone describes more eloquently than any words, far more vividly than even Tasso's,

all the sweet poison that lurks in the air of Armida's garden. The chorus that follows, with the distant echoes, is wonderfully beautiful, and only not equal to the symphony. Then comes a scene in which Armida endeavours to murder Rinaldo sleeping,—a fine piece of declamation, of alternate vengeance and relenting. A very fine passage closes the third act. After the Fury she has invoked, and then rejected, pronounces upon her, as a punishment, the curse— heavier than all others—of slighted love, Armida turns, with trembling and almost despairing accents, to the God of Love, for protection against the curse. "Reject not a heart that devotes itself to thee alone." This is wonderfully pathetic. The fifth act opens with a *duo* between Rinaldo and Armida, in the enchanted garden. His armour is laid aside, and he speaks with scorn of his past glory. The recitative part, which is, as usual, long, did not strike me as very expressive; but the *duo* is one of the loveliest things I ever heard. The only objection is, that it is too good. It breathes a noble and lofty tenderness, out of keeping with the story.

Armida now leaves him, desiring her attendants to amuse him in her absence. They dance—but what a dance! A minuet, which instantly sets you a thinking who was ever worthy to tread so august a measure. Charles I. of England, the mirror of gentlemen—Maria Theresa, in the pride of her stateliest beauty—Louis XIV. at the height of his glory,—all the types of courtly grace and grandeur, involuntarily, and, I must confess, very incongruously, rise to one's imagination, for it is a minuet, and what else can such a minuet call up but Kings and Emperors, haughty and graceful, grave and dignified? But if such images were inconsistent with the story, I take leave to say they were not more so than the short-petticoated nymphs spinning on one toe were with the character of the music. Keeping time is not all; and I am perfectly certain Gluck had other beings and other movements than those I saw in his head, when he wrote that minuet. I shall be asked if I would have the *corps de ballet* dance minuets? Not exactly; but something very different to what they did dance. The air in which Rinaldo dismisses them till Armida's return, has a melancholy beauty, which sounds foreboding. It is like the first moanings of the wind before a storm. Upon this come in Ubaldo and the Danish knight, to rouse Rinaldo to a sense of his degradation and his duty, by a strain of martial grandeur. To them enters Armida, and bursts into the most vehement and passionate compliments, entreaties, and reproaches. Rinaldo is at length moved by her despair. At this moment the adjurations of his companions, "Follow the call of honour," with its trumpet accompaniment, breaks in again like the sound of the Archangel's trump, which none may disobey. You feel that he must go, and he goes. Armida, in a long and passionate recitative, devotes herself to the infernal gods, and is borne off in a chariot drawn by dragons. This will immediately suggest to you a comparison which, most unfortunately for a deserving young actress, was ever recurring to my mind. Who that has seen Pasta in Medea can ever forget her? or can ever hope to see anything that will not be pale and vulgar in the comparison? Who can forget the might and majesty of the woman? the oppressive greatness of her love and her character, which you saw were the cause of her lover's inconstancy and her own woes? If I could call up at will departed things, or such as never existed but in Imagination, one of them certainly would be Pasta in Armida—Pasta, with her Greek dignity, her Italian passion, and with a German knowledge and understanding of the music; but this would be a spectacle for Olympus, and not for our poor world. That she was ever before me, is a sufficient proof of what I have already said as to the character of the heroine—who for could ever think of Tasso's Armida and Pasta as one?

As to the performance—the instrumental part may be dismissed with a word. It was perfect. At least, I can conceive of nothing surpassing it. On the other hand, not one of the singers rose above mediocrity, and this from no want of study or intelligence; but not one of them is endowed with the gifts that are requisite to form a great dramatic singer. Indeed, nothing has surprised me more than the extreme rarity of fine voices in Germany. It seems as if the ears of Germans, so susceptible to some musical de-



fects, were indifferent to this. Singers are constantly listened to with patience, and even admiration (when they know how to sing), whose voices are to me a source of positive suffering, and who, I think, would no more dream of becoming public singers elsewhere, than a man with one arm would a pianoforte player. One is not at all aware of the comparative profusion of fine voices in England till one leaves it. I have never heard any approach to such voices as Mrs. Salmon's or Miss Paton's, Miss Stephens's, Miss Novello's, Mrs. Shaw's, or even to those of the hundred and one very bad singers at our theatres. That fresh and liquid warble which one hears so often at home, unaccompanied with either science or expression, I have never heard here. It may be my bad luck; but the voices strike me as generally hard and rough. You will not imagine that I forget the glorious exception formed by Mlle. Sontag. Mlle. Marx is a meritorious performer; and if nature seconded her conceptions of the part, she would produce something first-rate. But her powers break down under her whenever she wants to express vehement emotion. The last scene of anguish and despair was well felt; but it was one of those dangerous experiments which nothing but Genius, supported by great corporeal gifts, ought to make. Occasionally she had the air and tone of a scold. Indeed, in the first act, the way in which she shook her fist as she said "she would subdue the rebellious heart of Rinaldo," would, I thought, if the recalcitrant hero had seen it, have had an effect not exactly favourable to her wishes. Still, on the whole, there was intelligence, thought, and feeling, in the performance, and one could only regret that Nature had not done more for one who had done so much for herself. Such representations are respectable, but *entrainment* is out of the question. Madame Faßman played the Fury—her voice, whatever it might have been, is now not agreeable; but her gestures have the *disinvolture* and confidence of a consciously fine woman, who is pretty sure she cannot go much amiss. Rinaldo was agreeably sung, and insignificant; yet in spite of this utter want of eminent genius or gifts in the performers, one had a constant satisfaction, arising from the conscientious character of the whole. These singers would no more think of introducing roulades or trills—of playing sacrilegious tricks with the immortal *opus* they are employed to represent, than we of altering Milton, and adorning the 'Paradise Lost,' with scraps from Moore and Byron. This profound respect for all the intentions of a great master, this deference to the inspired, is, I think, more than a compensation for any of the defects I have mentioned. I am convinced that nowhere else could one see such an opera so performed. The extreme want of mental culture in Italian singers generally, their narrow and exclusive nationality as to music, unfit them for all such thoughtful and laborious undertakings. Of English public singers generally, it would be absurd to speak in connexion with such a work; you might as well ask them to act the Antigone. And thus we come back to the old and consolatory doctrine of compensations, and of the balance—not of power, but of merit—which patriots will not hear of, but which the experienced and the dispassionate see at every turn, and in every shape.

I have no time for a word more, except to say that the King and Queen, who lose no opportunity of marking their respect for genius, and their sympathy with all endeavours after higher things in art, were present, as well as the Prince and Princess of Prussia, and other royal personages. The house was crowded to excess, with an attentive and delighted audience. I left it with a feeling of deep regret at the thought how long it would probably be before I should hear such a work again. France, England, and Italy united, cannot produce that.

#### OUR WEEKLY GOSSIP.

In consequence of the death of the Dowager Marchioness of Northampton, the *soirée* of the President of the Royal Society, which was to have been held this evening, will not take place.

The judges to whom it is to be intrusted the delicate duty of awarding the premiums for the Cartoons sent in, at the invitation of the Committee for the Promotion of the Fine Arts, have been appointed, and are, Sir Robert Peel, Mr. Rogers, and a third

gentleman, whose name we have not heard, as amateurs, and Sir R. Westmacott, Mr. Richard Cook, and Mr. Etty, as artists. Sir M. A. Shee and Sir A. Calcott were asked, but declined,—the latter on the score of ill health.

Periodical literature has recently exhibited a new feature, in frequent articles either purporting to proceed from the pen of medical students, or bearing internal evidence to the same effect. Whoever has paid attention to the subject, must have been less than satisfied with the pervading tone of the majority of these communications. Some by disclosing malpractices in the hospitals; and others by the choice of subject, or the slang and low style of execution, (see an example *ante*, p. 45) lead to conclusions the most unfavourable to the character of medical men, as far at least as the writers in question can be considered as truthful narrators, or as fair representatives of the class to which they belong. How far this may be the case, we do not pretend to declare, but allowing to the fact a *quantum valet* extension, in that degree it must be taken as indicating something essentially defective in the schools of which such articles can be a result. We are far from believing that the evil extends to all. On the contrary, there is something ennobling in the medical sciences themselves, and the number of well conducted and well informed youths, who pass through the schools of the metropolis, is very considerable: still, if the manners described and the facts related in the papers to which we allude, and have before alluded, be in any degree accordant with truth, the internal arrangements of hospitals and the state of medical tuition require immediate examination and reform. We are not called on at present either to suggest or consider a remedy; but we have little doubt that, even as things are, the influence of dignified and well conducted professors, though exerted merely in the daily intercourse of teaching, might be made effective in improving the tone of morals and manners of the students. With this conviction full in our minds, our attention has been painfully drawn to a lecture by Mr. Guthrie, as reported in the *Medical Times*, in which there was especial reference to the case of the late Mr. Drummond. This report, if trustworthy, will go far to convict that Professor of a coarseness of manner and contempt for the minor courtesies and proprieties of life, that must be anything but edifying to those youths who, by position, (as the grammarians say,) look to him as a standard for imitation. With the Professor's peculiar opinions on insanity, or the logic by which they are maintained, we have nothing at present to do: but throughout the lecture, there runs a vein of blustering irony, a disregard for other men's opinions and feelings, and a contempt for the claims of official station to forbearance, (to say nothing of the coarse and vulgar morality in the opening passage on the influence of pecuniary considerations,) which we would fain believe must have been greatly overcoloured; but which, if faithfully recorded, demand a comment from the well-wishers of the profession. What a strange difference in the tone and temper of this lecture delivered by the ex-President of the College of Surgeons, and of the Lectures delivered at the Royal Academy! When, indeed, we remembered how anxiously excited the public mind had been with reference to the melancholy death of Mr. Drummond—and coupled it with the fact, that Mr. Guthrie was one of the surgeons in attendance upon that gentleman, we were fairly startled at the dull jokes and miserable unpleasantries in which the Professor thought it not unbecoming him to indulge in a public lecture.

We may at length announce that the celebrated picture by *Van Eyck* purchased for the National Gallery, will make its public appearance there next week. Having given a full analysis of it when exhibited some time since among the "Ancient Masters," (see No. 714), there is little need to dilate upon its merits again. As, however, by the kindness of the official authorities, we have had an opportunity for minuter inspection than we before enjoyed, another remark or two will, perhaps, not be deemed superfluous. The black-letter inscription on the panel appears now certainly to confirm what we dubiously conjectured,—the date 1434 instead of 1424, and *fecit* instead of *fait*: it therefore runs thus in painter's Latin—

Johannes de Eyck fecit hic.  
1434.

The true date determines this specimen as several years junior to the Chatsworth *Van Eyck*, dated 1421, and consequently as much less close upon the earliest period assigned to the Invention of Oils. With this fact our previous impression amalgamates well, that the workmanship is a clear departure from *Hubert Van Eyck's* manner (if the distinction taken by connoisseurs be valid), *Hubert* having died, his tombstone says, according to *Van Mander*, in 1426. It has a smooth, lucid, crystalline impasto, somewhat like enamel, as though it would break "with a glassy fracture," in geological phrase: and possesses all the concomitant qualities, good and bad, of its style—firmness but hardness of line, purity of tone but no morbidity, exquisite but super-subtle elaboration. It is altogether devoid of that unpleasant *hot* complexion which *John Van Eyck's* works oftentimes display, v.g., certain at the *Bruges Academy*. His marvellous power in simple colours evinces itself by the art he has of making *yellow* tell as *gold*—this is true alchemy: ornaments and trinkets from his philosopher's stone of a pencil are lustrous enough to deceive a jeweller without very nice examination. We did not mention before that the mirror introduced to reflect the backs of the two figures, and the front of the chamber, shows likewise *three* other personages, on a most Lilliputian scale, who must be supposed to stand near the spectator's position—a dainty device for representing these separate groups together, yet keeping them separate, and for turning the wings of the scene into centre pieces, yet without concealing the centre! Ten small circular frames which appear capped with convex glasses surround the principal mirror frame, and exhibit so many subjects from the New Testament, the figures being in still more pigmean dimensions, but sufficiently distinguishable through a magnifier. The various tracteries, the border-and-scroll work, the enriched minor details, of the room, seem to be daguerrotyped rather than painted, such is their extreme fineness and precision. Verily we might counter-change the terms of *Bassano's* ejaculation and cry out—"here the spider plays the painter!" Under Italian tuition what would all this exuberant invention and labour have produced?—a second *Raffaël*! We have but one further particular to add upon *Van Eyck's* picture. The lady's embonpoint, however suspicious from its being limited to her waist, we have elsewhere explained as an effect of bizarre costume, and mistaken *grace* bestowed by the artist; since then we directed attention to another example of it in the Strawberry Hill 'Marriage' (No. 754) but parallel cases abound among the antique Masters, both limners and sculptors—we think one may be seen at Westminster Abbey on the Shrewsbury monument, where the Countess's stomacher projects beyond all decorous proportions, unless her ladyship had died *enante*, and was modelled so into the bargain. Six hundred guineas were paid for our *Van Eyck*—a small price if we consider that such paintings are not to be found quite as often as *Murillo's*. N.B. It is in almost immaculate condition. —*Wilkie's* private collection sold last year (No. 758) contained a *Rubens* which we panegyrized not more than it deserved—the original sketch of the large centre-piece at Whitehall: this work also has been bought by Government, very judiciously, save with respect to the time chosen, seeing that what was sold by the auctioneer for eighty guineas, the nation has had to pay the purchaser two hundred pounds for, so soon after. Where were our Committee of Taste? The Sketch is, we repeat, exquisite: its silveriness of tone and indefinable delicacy of handling are in singular contrast with *Rubens's* coarse and carnal outline.

The unrivalled water-colour copies of the old masters, by the late Mr. F. Wilkin, which were publicly exhibited some five and twenty or more years since, are, we observe, to be disposed of by Messrs. Christie & Manson, on Saturday next. Comparatively few of our readers can remember that exhibition, and it may therefore be worth their while to look in at Messrs. Christie's, and examine, with their own eyes, these interesting works, all executed by a young man scarcely of age. At that time, it is true, our water-colour painters had not wrought up those powerful effects with which we are now familiar; but still, according to our recollection, they were

\* It is Hogarth's principle of "the bending line" anticipated, though ill carried into practice.

surprising works; and we especially remember among them, Raffaele's 'St. Catherine,' now in the National Gallery, 'The Salutation,' by Sebastian del Piombo, 'Pan and Syrinx,' by Rubens, 'Portrait of Leo X.,' by Velasquez; others after Titian, Murillo, and Del Sarto, all of the size of the originals, and many exquisite gems on a small scale.

It is announced that Prof. Böttiger, of Frankfort-on-the-Maine, has just discovered a mode of daguerreotyping in colours, as easy and as rapid as the ordinary process. The first complete experiment has been made in a portrait of Alexander von Humboldt, which is described as excellent. As yet he has only succeeded in bringing out three colours, of which the flesh colour is the most perfect.

The ceremony of opening the Thames Tunnel is to take place this day. What an interval of anxiety, of hope, and of despair, since the undertaking was commenced in 1824! nearly twenty years ago.

A few days since, a letter from one of the most enterprising musical publishers in Germany fell under our notice, in which it was laid down as a trade fact, that since the French had begun to think about the Rhine, and the Zollverein to bind one German state with its neighbour, considerable changes are beginning to develop themselves in the theatrical world. Translated French operas, if not positively at a discount, are ceasing to be the staple fare of the managers; while the compositions of the modern Italians are only upheld by a few of the ambitious singers. In short (so runs the tenor of the letter), "we now look out for operas written by our countrymen." So be it: such a spirit of self-assertion has been long wanting to the musical stage of Germany. But the French manufacturers of musical drama, it would seem, are going a step further, and seeking to propitiate, not merely by taking care of themselves, but by denouncing their neighbours. The master idea of Halévy's 'Charles Six,' just produced at the *Académie Royale*, is based on the vain-glorious refrain—

Jamais en France  
Jamais l'Anglais ne regnera—

and M. Duprez, at the same moment that he is understood to be bending his indomitable perseverance to master the "th's" and other strange sounds of our barbarous language, prior to conquering a London pit, boxes, and gallery, by singing in English, is exciting the *parterre* of the Rue Lepelletier by the above spirited manifesto. Some timorous souls, it seems, among our neighbours, have gone the length of entreating the interference of the censorship, but the matter has been wisely treated as a joke. To return to serious things, from unsubstantial whimsies,—in spite of the *piquant* nationality aforesaid, and in spite of the efforts of Messrs. Stolz and Dorus Gras, MM. Duprez, Levasseur, Barollet, Poulletier, and Canapé—a rare assemblage of talent—and in spite of the pompous verses of MM. Delavigne—better poets than usually undertake an opera book—this last work by M. Halévy is pronounced to be a failure by his enemies, and by his friends, a production too profound and elaborate to be appreciated at a first, or even a second hearing. We have never believed that M. Halévy, clever though he be, possesses sufficient original genius to sustain himself as a composer. The success of 'La Juive' was, after all, one of story and pageantry, not music; while 'L'Eclair' (his only other work which has fairly stood the test of time) is repeated occasionally, rather for the sake of the neatness of its scientific and dramatic construction, than because it contains any such felicity of melody, or charm of orchestral colouring, as will long keep alive the genuine French comic operas of Grétry, Boieldieu, and Auber.—At the *fifth concert of the Conservatoire*, the programme consisted of a symphony by M. Scipion Rousset, Beethoven's c minor Symphony, some selections from a mass by Haydn, and a violoncello solo, by M. Chevillard.—While we are on the subject of music in Paris, we may add a report that the association of the Italians, which has for so many years given the charm of perfect concord to their operatic performances, has been at last broken up; that Mme. Persiani intends returning to Italy; and that it is possible that Signora Lablache and Tamburini may also take engagements elsewhere. This is bad news for the Boulevards.—One line more must be given, to record the success of M. Berlioz and his hyper-fantastic music, in Germany; a fact which tells against the statement before mentioned; for M. Berlioz is as

indefeasibly French—and young French, too—as the neo-Christianity of M. Lamennais, or the pseudo-artistic and pseudo-philosophical romance of Madame Dudevant.—At home, there is a prodigious bustle, rather than a healthy stir, in the musical world. While Mr. Macready is preparing to delight the town with Miss Clara Novello and Mrs. A. Shaw in Pacini's 'Safo,' Mr. Bunn is about to reproduce, after an absence of some sixteen years or thereabouts, none other than Madame Ronzi de Begnis! while an English version of 'I Puritani,' at the Princess's Theatre, is said to be thoroughly successful. The disposition of the public, indicated by all this, ought not to be lost upon our young composers, and still less on our young singers. To say nothing of the impending visit of Madame Thillon, we hear of the possible return from Italy of Miss Deley, Miss Austin, Miss Edwards, Miss Trotter, &c., but of tenors and basses, thus advantageously trained on a foreign stage, not a word. We are told, however, that Mr. J. Braham, another son of the veteran vocalist, is about to make his *début* as a singer in London. He is said to possess a fine bass voice, and to be a superior musician.

A new tragic opera by Pacini, under the title of 'Maria Tudor,' has been produced at Palermo, and caused a great deal of excitement. It being supposed that the rapturous *Da capo's* were owing more to the political character of the libretto than the appreciation of the music, the police interfered, and the curtain was dropped suddenly, amidst tremendous uproar, during the third representation.

Early in the week, considerable interest was awakened, by a letter from Sir John Herschel, which appeared in the *Times*, and directed attention to a Comet of enormous magnitude, now in course of progress through our system. The phenomenon was, it has subsequently appeared, observed on board the *Tay*, on her homeward voyage from the West Indies, so early as the 6th inst.; at Nice, on the 12th, by our countryman Mr. Cooper, late member for Sligo; and in Paris, on Friday the 17th. In a letter of the 21st, Sir John Herschel observes,—"Last night being cloudy, the tail of the comet was not visible here. To-night it is very bright: its direction and breadth are as before, but, perhaps, some trifling curved, the convexity being upwards. Be that as it may, the line of the well-defined part, or *axis*, of the tail has evidently advanced northwards." The probability, therefore, is that we shall soon see the head.

#### BRITISH INSTITUTION, PALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.; Catalogue, 1s.

WILLIAM BARNARD, Keeper.

#### SOCIETY OF BRITISH ARTISTS,

St. Paul's Church, Pall Mall East.

THE TWENTIETH ANNUAL EXHIBITION WILL OPEN to the Public on MONDAY NEXT, the 27th instant. Admission, 1s.; Catalogue, 1s.

EDWARD HASSELL, Sec.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects exclusively Chinese, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 223 feet in length, and is crowded with rare and interesting specimens of worth. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admission 2s. 6d. Children under 12 years, 1s.

#### SCIENTIFIC AND LITERARY

##### STATISTICAL SOCIETY.

March 15.—The Anniversary Meeting was held this day.—The Marquis of Lansdowne, President, in the chair.—The Annual Report was read, and the following noblemen and gentlemen elected Officers and Members of the Council for the ensuing year:—President, Lord Ashley, M.P. Treasurer, G. R. Porter, Esq., F.R.S. Honorary Secretaries, J. Fletcher, Esq., W. A. Guy, Esq., M.D., W. D. Oswald, Esq., Council, C. Ansell, Esq., F.R.S., Lord Ashley, M.P., Sir J. P. Boileau, Bart., Rt. Hon. Sturges Bourne, F.R.S., J. Bowring, Esq., L.L.D., M.P., J. Clendinning, Esq., M.D., F.R.S., G. Coode, Esq., Esq., Viscount Ebrington, M.P., Rev. E. Wyatt Edgell, W. Farr, Esq., J. Fletcher, Esq., F. H. Goldsmid, Esq., Wm. Aug. Guy, Esq., M.D., H. Hallam, Esq., F.R.S., J. Heywood, Esq., F.R.S., R. Hill, Esq., Sir C. Lemon, Bart., M.P., F.R.S., N. Lister, Esq., M.D., Earl Lovelace, H. Merivale, Esq., Lord Montagu, W. D. Oswald, Esq., G. R. Porter,

Esq., F.R.S., Rev. Whitworth Russell, Viscount Sandon, M.P., Lieut.-Colonel Sykes, F.R.S., T. Tooke, Esq., F.R.S., S. Trevenen, Esq., Major A. M. Tulloch, J. Whistler, Esq., J. Wilson, Esq.

March 20.—Sir C. Lemon, Bart., V.P., in the chair.—Three Fellows were elected.

A paper was read by Colonel Sykes, 'The Statistics of Civil Justice under the Presidencies of Bengal, the North-West Provinces, and Madras, and the Criminal Statistics of Bengal and Madras.' It was compiled from official Reports at the East India House, comprising many thousand manuscript pages. Civil justice is administered in the north-west provinces of Bengal, now called the Agra Government, by the following courts:—First, the lowest, which is that of the Moonsiff, or Native Judge, who decides on suits in which Europeans are not parties, the amount in litigation not exceeding 300. The next is that of the Sudder Ameen, the judge being a native, and the maximum amount in litigation being 1000. The third court is that of the principal Sudder Ameen, who determines for unlimited amounts, and in appeals cases from the Sudder Ameen, or in cases referred from the District Judges. The District Judges follow, who are Europeans, and take cognizance of original suits and appeals. And the ultimate court, is that of the Sudder Dewanee Adawlat, with appellate jurisdiction only, receiving appeals from the principal Sudder Ameen, and District Judges. All judicial officers, whether European or native, are paid by fixed salaries. Pleadings filed in the Court of Judicature, are upon stamped paper, in lieu of fees, which also extends to bonds, deeds of conveyance, and other instruments executed by individuals. These stamps range in value from three halfpence to 2000. In 1840-41, the product of the stamp duties in Bengal and the N.W. provinces, was 3,067,182 rupees. The tables accompanying the paper, extend over a period of four years, from 1836 to 1839, inclusive, and exhibit the operations of the several tribunals in the N.W. provinces, and in Bengal, from which it appears, that in a population of about 32,000,000, there were 236,397 cases disposed of in the N.W. provinces, 29,900 of which were appeals from subordinate courts. The average duration of a suit in the N.W. provinces, was 4 months and 10 days. The following table is curious, as showing the description of original suits.

Years.	Relating to Land.	Relating to Debt.	Relating to Indigo, Sugar, &c.	Relating to Religion, Caste, &c.
1837	10,162	38,320	594	79
1838	11,097	38,773	927	65
1839	10,257	44,067	940	110

The result of the suits was, for the plaintiff 118,558, for the defendant 31,537. The value of property litigated amounted, in 1836, to 1,391,950*l.*, and in 1839, to 2,316,021*l.* The working of the civil courts in Bengal, though not exhibiting exactly the same features as those of the N.W. provinces, yet the difference, in proportion to the population, is so trifling, as not to make it worth while to give abstracts of the tables. The population of Bengal being about 40 millions, and the suits instituted 105,000 annually, the proportion would be nearly 1 suit to 381 persons. The value of property litigated, rose from 2,480,768*l.*, in 1837, to 5,761,061*l.*, in 1839. The criminal statistics of the Madras presidency exhibit the operations of criminal justice under the presidency of Fort St. George, during the two half years from the 1st of July, 1839, to the 30th of June, 1840; from which it appears, that out of a population of about 13,000,000, there was, in the first half-year, 1 conviction to every 609, and in the second, 1 to every 633. 21 persons were executed in the half-year in 1839, and 31 in the half-year in 1840. Similar statistics, during the years 1837 to 1840, were given of the Bengal presidency, comprising a population of about 40 millions, by which it appears, that in 1837, 38,902 persons were convicted, and 1840, 42,785; of whom 37 were executed in 1837, and 27 in 1840; while in England the numbers in those years upon whom sentence of death was passed, were 116 and 77.

A second paper was read, by Professor Guy, of King's College, 'On the Influence of the Seasons and Weather on Sickness and Mortality.'—As this Paper will be presented at the next meeting, in a more complete shape, we defer giving any abstract of it.



## MEETINGS FOR THE ENSUING WEEK.

- SAT. Asiatic Society, 2, P.M.  
 Botanic Society, 4.  
 MON. Geographical Society, half-past 8.  
 TUES. Institution of Civil Engineers, 8.—'Experiments made upon Cast and Malleable Iron, at the Milton Iron Works,' by D. Maubert.—'On the supply of Water to Glasgow,' by D. Mackinn.  
 ZOOLOGICAL SOCIETY, 8.—Scientific Business.  
 WED. Society of Arts, 8.—Mr. Kemp 'On Printing on Warps to produce fabrics termed Clouded or Chink.'  
 THUR. Royal Society, half-past 8.  
 Society of Antiquaries, 8.  
 Chemical Society, 8.—Anniversary.  
 FRI. Royal Institution, half-past 8.—Mr. Holdich 'On the General Structure and recent improvements of the Organ.'

## MUSIC AND THE DRAMA

**PHILHARMONIC CONCERTS.**—The scheme of the first Concert of this ill-starred Society was, in some respects, so singular as to call for comment. The Directors had set their hearts on Chopin's pianoforte concerto, in F minor, to be performed by Madame Dulcken; that lady, however, was unfortunately incapacitated from using her nimble hands at the rehearsal, and, of course, there is no other pianist in London, and no other concerto which it would have been possible to substitute! Accordingly, overlooking Mr. Moscheles, Mr. W. S. Bennett, Mr. Edward Schulz, Mr. Edward Roedel, and others, the Directors had recourse to the shilling promenader concert, and thence fished out M. Deloffre, the violinist, who having once performed at these meetings, had no claim to such a distinction, and M. Pilet, who, though very clever as a violoncellist, is less acceptable, when executing one of his own shallow *fantasies*, than any of the above-mentioned would have been in interpreting one of the great concertos of Mozart, Beethoven, Hummel, or Weber. Then, for the accommodation of Mr. Phillips, who was afterwards to sing in 'Comus' at Drury Lane, Mozart's symphony in G minor, was placed at the close of the first act, and Beethoven's, in D major, at the opening of the second! It is needless to point out how an arrangement so suiting to the ear might have been avoided by placing Mr. Phillips earlier in the programme, for surely the hackneyed *terzetto*, 'L'usato ardir,' from 'Semiramide,' was not worth retaining. Such blunders in arrangement, unimportant as they may seem, seconding the effect produced by managerial supineness as regards research and rehearsal, weary the audience, and thence thin it year by year. The solitary novelty given on Monday evening was a song from Spohr's 'Fall of Babylon,' in which every phrase, every close, every harmony, and every combination, was an old acquaintance; having been used by the composer some twenty times before. In addition to Mr. Phillips, the singers were Miss Birch, and Miss Hawes, who sang for Mrs. Alfred Shaw. The former executed, with her usual power and skill, the long *scena* from Paer's 'Griselda,' with violin *obbligato*. We are never so tempted as while hearing this sort of antiquated and mechanical music, to take up the cause of the modern Italian composers: since anything less dramatic, less original, less expressive, is hardly to be found in the vilified stores of Donizetti or Bellini, while the *cabalettas* of both are more amusing, and better for the purposes of vocal display. We have but to add, that the overtures were Weber's to 'Euryanthe,' which was *encored*, and Winter's to 'Calypso'—that Sir George Smart conducted and Mr. Loder led, and that the orchestra was firm and spirited, though less delicate and expressive in the *andante* of Beethoven's symphony, than a band of such renown ought to be in the year 1843.—It is generally rumoured that an engagement has been entered into with M. Berlioz, to produce and conduct some of his compositions at these Concerts in the course of the season.

**MUSIC FOR THE PEOPLE.**—First Choral Meeting, *Enter Hall*.—That the cause of popular music is flourishing was most satisfactorily demonstrated on Wednesday evening. What its friends have now chiefly to fear, are the immoderate expectations of enthusiasts, or of dissentients clothing themselves with ultra-criticism for this particular undertaking, who forget to take into account time, circumstance, and possibility, and expect that an assemblage of people miscellaneous collected, should at once exhibit, in the most trying of all musical positions, a sensitiveness and finish exquisite beyond that which has ever been ob-

tained in England by any similar body of artists who have made the profession their exclusive study. It by no means enters into the plan of the promoters of the popular singing classes, to reject every voice which offers itself because it may be weak or untuneable, a fact to be borne in mind by those who expect a stentorian volume of tone from the twelve hundred execrants. But richer and more sonorous the full chord of the four voices could hardly have been: in the upper gallery, especially, the effect was noble. Again, it should be recollected, that, for such a mass of chorists to sing without accompaniment, is one of the most difficult of all musical tasks. We have heard a handful of trained madrigalists, fresh from the Royal Academy, break down as to time, tone, and tune: and have occasion again and again to remark how timid and unsteady that much vaunted body, the *Sacred Harmonic* chorus, becomes, if it have to go only a few bars alone, without violins and violoncellos, and the pedal pipes of the organ, to support and to hearten it up. This much in fairness, not by way of apology, for none was needed. The music selected for Wednesday's performance was a twelvemonth more difficult than that performed at the choral meetings last spring. It comprised a motet by Palestrina, a beautiful canon by Mr. Horsley, admirably executed, which well deserved its *encore*, another motet, by Giovanni Croce, a part song by Moscheles, 'Daybreak,' which was also *encored*, and went steadily though less delicately than is demanded—by a composition so charming but requiring such very high finish,—and a capital song for male voices, being a version of Conradin Kreutzer's merry 'Der Schmidt,' which has thrown many a *Liedertafel* society of Germany into an uproar of jovial enthusiasm. This, too, was repeated. Then we had Ford's madrigal, 'Since first I saw your face,' a few more part-songs, and some hymns, including the fine national tune of Russia, besides a 'Magnificat,' by Dr. Cooke, which was excellently chaunted. All these widely various pieces were sung in the steadiest possible time, (which made itself felt by the positive sting of sibilation whenever an *s* occurred), and, some little exception allowed for, well up to pitch. In short, the soundness of the method adopted, and so zealously carried out by Mr. Hullah, can no longer be denied or doubted, and we have but to wish for the prosperity of the undertaking, and once again to counsel all who aid as well as all who judge it, to beware of the unfairness of immoderate expectations.

## MISCELLANEA

**Travellers' Club, March 21.**  
**Mosaic Pavements.**—In the report of the proceedings of the Society of Arts, on the 8th of March, published in the *Athenæum* of the 18th inst., there are some statements which convey an erroneous impression, that the recent revival of Mosaic Pavements in this country was consequent upon Mr. Prosser's ingenious invention of compressing dry powdered clay into moulds. As this is not the fact, I feel assured that you will have the goodness to allow the following statement a place in your journal:—In 1833, a patent was granted to my son, Mr. Alfred Singer, of Vauxhall, conjointly with Mr. Henry Pether, for a new mode of producing tessere of pottery and porcelain, and of combining them into slabs for such purposes. The process was first applied to the reproduction of the mosaics of the Alhambra in coloured pottery. In 1840 my friend, Mr. Barry, did me the honour of consulting me about the formation of an ornamental pavement for the saloon of the Reform Club House, and the result was, the production of the Mosaic Pavement which now adorns it. Mr. Blashfield saw it during the process of laying it down, and having previously given his attention to ornamental pavement in scagliola, was struck with its superiority. He made arrangements, therefore, with Mr. Prosser, for a supply of tessere of various-coloured clay, similar, even in size, to those of which it was composed, and was about to form slabs and floors of them, when, notice being given him that, by so doing, he was infringing the patent granted to my son and Mr. Pether, he consented to take out a licence under that patent. It will be obvious, therefore, that Mr. Blashfield could not have stated that Mr. Prosser used a "new material for Tesselated Pavements," or have intended to convey an impression that the modern mosaic owed its revival to him.

S. W. SINGER.

**Lotteries and Little-goes.**—We have received a dozen or more letters on this subject; but as we cannot doubt that the subject will be ere long set at rest, we shall not, for the present, do more than record progress. These are the announcements of the past week:—

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**Earthquakes** are either more common, or we are more observant of them than formerly. There has been another in Lancashire, felt pretty generally throughout the county, and as far as Carlisle. The following particulars are from the *Lancaster Guardian*. "The force of the shocks was such that many persons were shaken in their beds, whilst windows and furniture rocked to and fro in every direction, and the very houses trembled to their foundations. The river is likewise reported to have been considerably agitated. Considerable damage has been done amongst the china, glass, and other brittle materials, in many dwellings. The fetters and other prison implements hung up in the gateway tower of the Castle, clanked against each other with great violence." This was on Friday the 10th, and the shock was felt, according to the *Manchester Guardian*, at from five to three minutes to one o'clock. There is a probability that its influence reached much further than anticipated, for the *Guernsey Paper* of the 13th observes: "A shock of an earthquake was distinctly felt in this island at a little before one of the clock on the morning of Friday last. It was accompanied by a noise resembling the rumbling of a carriage. A gentleman residing near Mount Durand states that he distinctly saw the furniture in his bed-room agitated by the shock. The Jersey papers state that the shock was felt in that island nearly at the same time."—Before taking leave of the subject, we may mention that the *Pilote du Calvados* states that several light shocks of an earthquake were felt in the department of the Manche, on the night of the 10th, about half-past twelve.

**Railways.**—The official Report just published shows a progressive diminution in the number of accidents. The last report contained an analysis of the returns of accidents from the 12th of August, 1840, the date of the passing of the Act for the regulation of railways, to the 1st of January, 1842, from which it appeared that the number of railway accidents of a public nature, attended with personal injury, during the last five months of 1840, amounted to twenty-eight, by which twenty-two deaths and upwards of 151 cases of injury were occasioned; while during the twelve months of 1841, the number of accidents of a similar description amount to 29, with 24 deaths, and 71 cases of injury. During the past year (1842), the number of accidents of this description had been only ten, the number of deaths five, of which only one occurred to a passenger while travelling by a train and observing the proper degree of caution, and the number of cases of injury were only fourteen. These did not include accidents which had happened to individuals owing solely to their own inadvertence and misconduct, nor accidents to servants of the company under circumstances involving no danger to passengers, neither of which could be fairly classed among railway accidents of a public nature. With respect to the comparative safety of railway travelling, a comparison of the number of accidents attended with death or injury to passengers with the number of passengers conveyed by railway during the same period, which appears to have been upwards of 18,000,000, it would seem to indicate that the science of locomotion, as far as the public safety is concerned, has arrived at a very high degree of perfection, seeing that out of more than 18,000,000 passengers conveyed by railway in the course of the year 1842, only one had been killed while riding in the train, and observing the common degree of caution.

TO CORRESPONDENTS.—T. W. received.—The project of R. P. D. is impracticable.—The Author of 'The Scottish Heires' has been misled by a careless reader, as he will see on referring to the review.

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